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House Beautiful



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Elizabeth Lewis

SEASHORE & COUNTRY HOUSES • SECOND PRIZE COVER

35
CENTS

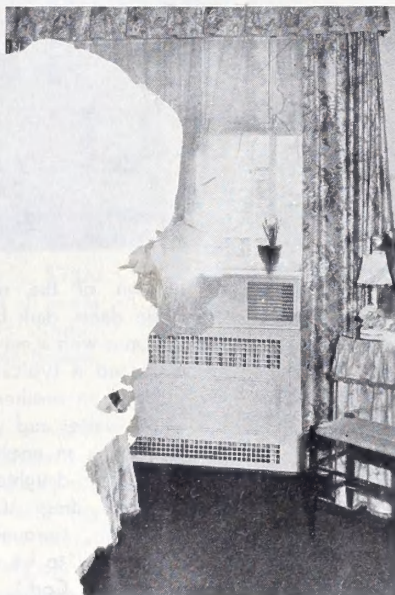
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PAT. JAN. 21, 1908



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WINDOW SHOPPING



Whether you are joining the July exodus to a cottage in the mountains or by the sea, or are staying in town among the cave dwellers, you will want some of these delightfully fresh accessories to give the house a pleasant air of summer informality. For prompt service, please order directly from the shops, whose addresses are given below for your convenience.

Mary Jackson Lee

1 This bright scarlet box looks like a music box, and such I took it to be when I saw it in the shop, but when I turned the little handle a card hopped out instead of a carol, and it amused me so much I immediately had it photographed to show you, too. It would certainly be worth its keep as a 'conversation piece' as well as a card dealer, for everyone is interested in seeing how it works. The box is 5" long by 3½" wide, and 2¾" deep, and stands on four little feet. You pull out the



in the little side compartments. It is an unusually good-looking dish, and you can see it has many possibilities besides those mentioned, both for summer and for winter use. It measures 10½" in diameter and costs \$5.00, packed in an attractive gift package and shipped postpaid • *Hope Glass Works*, East Providence, Rhode Island.

3 As lovely a set of inexpensive china as I have seen lately is shown in this English 'Princess Rose' design. It has a background of deep cream and white and gay bunches of flowers in natural colors. The 8½" plates are \$5.00 a dozen, the teacups



and saucers \$7.00 a dozen, the sugar bowl \$1.75, the creamer \$1.00, and the 9" teapot \$2.75, while the 9½" square cake plate is \$1.25. This is an open-stock pattern, and you may make up a breakfast, lunch, or dinner set very inexpensively from it. Your orders will be delivered free within a hundred miles of New York; express collect outside of those limits • *Rich & Fisher*, 14 East 48th Street, N. Y. C.

4 All the beloved features of Cape Cod are amusingly depicted in wool on this hand-hooked rug. It was designed by Elizabeth Waugh, whose hooked-rug shop in Provincetown, and authoritative book on the subject, are both justly famous. Mrs. Waugh came to New York last fall and started an industry among the unemployed, using her own designs, and teaching them her method of making hooked rugs. These methods of workmanship produce thick, firm rugs, with a closely sheared surface which is practically indestructible.



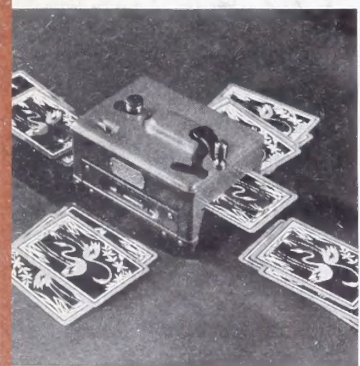
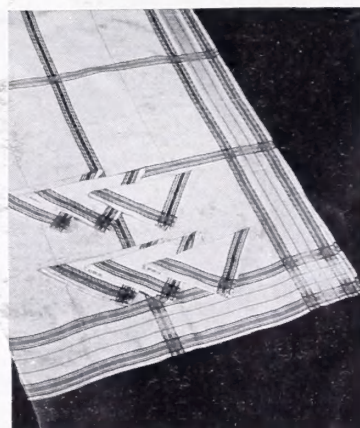
The design of the rug illustrated shows the deep, dark blue Atlantic, rolling dunes with a gray windmill on one side and a typical white Cape Cod cottage on another, with an old salt in sou'wester and yellow slicker bringing home an enormous codfish, while his rosy daughter in a pink, polka-dotted dress stands in the winding path, surrounded by her pets, and seems to be saying, 'Welcome to Cape Cod.' What better, more colorful rug for your seashore or country house? The size is 20" x 35", the price \$9.75, postpaid • *Crawford Shops*, 505 East 16th Street, N. Y. C.

5 These gay bird stakes add a bright touch to your garden, as they are very decorative among the flowers and are sure to draw admiring attention from visitors, including the real birds themselves. The taller stakes are 4' long, ¾" thick, and



painted an attractive shade of green. The bright birds are made of baked terra cotta so they are absolutely weatherproof, and won't crumble or change in color. They come in sets of four with two pairs of birds — two parrots with curving beaks, red and green wings, and cream breasts, and two red-headed woodpeckers in natural colors. The smaller stakes are 22½" long, and hold amusing little models, about 2" long, of great bumble bees, 'lucky' ladybugs, and pert robin redbreasts with inquisitive eyes. The larger sets cost \$5.00 for the four shown, the smaller set \$3.00, to be sent express collect • *F. B. Ackermann*, 50 Union Square, N. Y. C.

6 The shops are full of intriguing linens for informal summer use, but this gay little luncheon set of Italian linen impressed me as out of the ordinary, and I know by the feeling of its quality that it will wear



drawer, put in the pack of cards, and then, when you turn the handle, the cards are dealt clockwise until the four hands are ready. The choice of colors is scarlet, blue, green, yellow, and black, and the price is \$5.00, postpaid. By the way, the cards are not included in the price, of course, but any regulation pack will fit • *Berri*, 108 East 48th Street, N. Y. C.

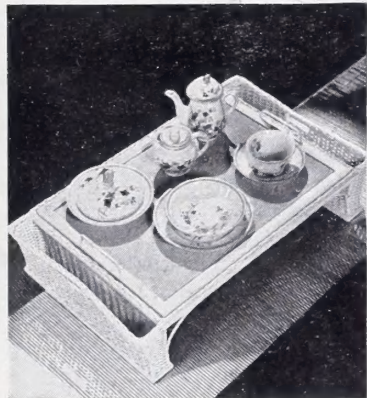
2 It would be hard to find a more ideal dish for its various purposes than this glass canapé or relish tray with delicately cut and engraved design. It is excellent also for hors d'oeuvre or for pretzels, with different kinds of cheese, and looks most attractive with crisp celery in the centre flanked by olives and radishes

and wear and wear. The cloth is 54" square, its woven borders of the most cheerful orange and yellows with little lines of red and black, a color scheme which just needs the finishing touch of a bowl of midsummer nasturtiums to set it off. The dark bands are orange outlined in black, with stripes of yellow threaded with scarlet between them. The napkins are also plaided with the orange bands, alternating with narrow lines of the yellow. This is a jolly, useful set for a country house, a seashore home, or may be used just to give a cheerful note to an informal city luncheon. Price, \$5.25 for the set, postpaid • *Elba Oddities Company, Inc.*, 320 Fifth Avenue, N. Y. C.



pair or \$3.00 singly, and these prices both include postage • *H. Summers and Sons*, 38 Charles Street, Boston.

7 Here is the last word in breakfast trays for invalids, or for naturally lazy people who like to attend to their correspondence after breakfasting in bed. For, in addition to side pockets, it has a removable tray which can be turned upside down to produce a green baize writing surface held firmly in place by the tray handles, which fit into slots when the tray is reversed. The tray itself, which has tan moire under the glass top, measures 22" x 15", the wickerwork is enameled in ivory, and the cost complete is \$25.00.



The breakfast set shown is a very new and very lovely reproduction of an old Lowestoft pattern, with the palest of bluish-green bodies and flowered design in lavenders and pinks. The set of seventeen pieces, only a few of which are shown, costs \$18.00. Incidentally, this is an open-stock pattern and is an ideal selection for a summer house, the dinner plates costing but \$9.50 a dozen, with the other pieces in proportion. All prices are postpaid • *Charles R. Lynde*, 424 Boylston Street, Boston.

8 Cornucopia vases or 'horns of plenty' were featured in the flower arrangements shown at the International Flower Show in New York this year, and are certainly most graceful containers for short- or medium-stemmed flowers. These illustrated are made of that bubbly pale sea-green glass so becoming to all flowers, and may be used either singly or in pairs. The larger size stands 9" in height, and the smaller size, 7" high, has a delicate pattern etched on it. Either size is \$5.50 a

9 This is the season for picnics, and here are two baskets which will add greatly to the enjoyment of your *al fresco* excursions. They are made of genuine ash and oak splints cut by hand to follow the grain of the wood, and consequently they are much stronger than baskets made of machine-cut strips. The larger basket, stained a rich brown, is lined with white Permatex, so that it will not leak and can easily be kept fresh and clean. It measures 19½" x 11" and is 11½" deep. The small basket has a removable tray and is designed to carry pies or cakes in perfect safety. It measures 13½" square and 6" deep. The price is



\$2.50. The larger basket is \$5.00 lined or \$3.50 unlined, and all prices include expressage • *R. H. Stearns Company*, 140 Tremont Street, Boston.

10 These interesting pieces are of hand-hammered aluminum and have a finish which reproduces the silvery sheen of pewter, with the added attraction that it will not tarnish or rust. There are many lovely pieces



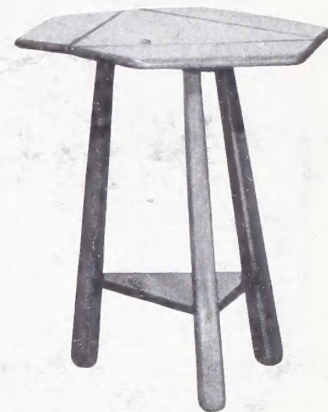
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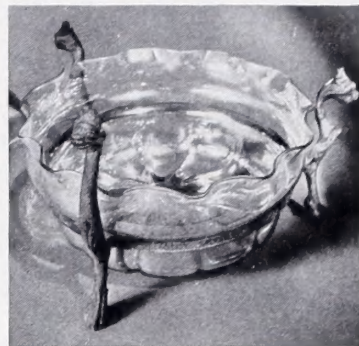
UNUSUAL ONES

Handwoven in County Wicklow

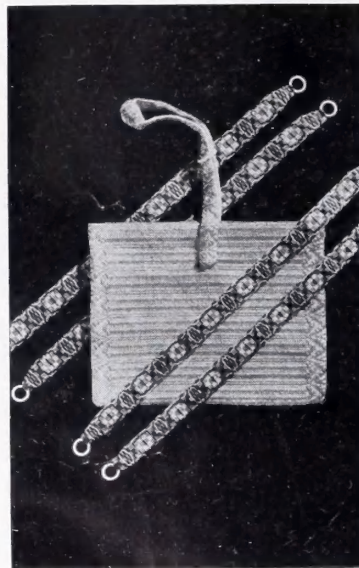
Carol Brown, Importer, 104T Myrtle St., Boston

WINDOW SHOPPING

made in this new form of aluminum,
but I have picked out the two shown
as being particularly desirable for
summer entertainment. The chafing
dish with the long handle may be
put right over direct heat, and, when
the cooking is finished, the food may
be served piping hot from the same
container. There is a perfect little
lobster in bas-relief on the hinged
cover. The low hors d'oeuvre dish is
6½" x 11" in size, and has three
compartments, the middle one slightly
larger than the other two. The chafing
dish costs \$10.00 and the hors d'oeuvre
dish \$7.50. Prices are postpaid ●
Baphé, 15 East 48th Street, N. Y. C.

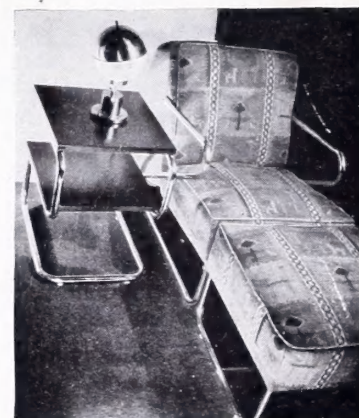


11 The only connection between
this bag and set of curtain tie-
backs is that they were both woven
by the blind, and as I could n't decide
which would appeal most to *House
Beautiful* readers, I am showing them
both. The bag with slip ring and
small inside pocket is 9½" x 7½", a
most convenient size for carrying over
the wrist, and comes in a variety of
colors both delicate and serviceable
— salmon pink, lavender, gray with
either an orange or a black back-
ground, brown, and dark blue. The
price is \$3.00. The tie-backs are very



out of the frame) is of hand-blown
Venetian glass from the island of
Murano, of a lovely iridescent tone
which harmonizes with the antique
verdigris finish of its bronze setting.
This setting is a bronze ring supported
by three griffons, which reproduces
a classic Pompeian incense burner,
although the original held a bronze
plate instead of the glass bowl. The
container is 9" over all, costs \$8.00,
and will be sent express collect ●
P. Sarti, 119 East 34th Street, N. Y. C.

13 If you are looking for a smart
group for your penthouse or
modern living-room you will be
charmed with this chaise longue, inci-
dental table, and distinctive lamp, all
in bright, rustless chromium. These
pieces are all designed along graceful
functional lines, and the chaise longue
is specially luxurious as it has the
separate footstool with a deep boxed
cushion. Both cushions are covered in
a linen crash, but Permatex may be
substituted if you wish, and samples of
the coverings will be sent for your
approval and choice of colors. The
design shown reproduces old needle-
work in a quaint pattern of primitive
men and beasts, and the colors are
orange shading to yellow, with
squares of dull greens and blues. The
chair alone is \$39.00, and the foot-
stool \$21.00. The little table has two
16" x 18" bakelite shelves, and is
21" high. Price \$18.00. The globular
lamp on it has a 9" diameter ground-
glass shade, and carries one socket for
electricity. It is 14½" high, from base
to the vivid green bakelite tip. Price
\$10.00. All the articles mentioned
will be sent express collect ● *Ruder
Brothers*, 17 East 48th Street, N. Y. C.



practical and good-looking and cost
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paid, and in ordering from this shop
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excellent hand weaving, but you are
also helping support a very worth-
while industry ● *The Blind Handi-
craft Shop*, 39 Newbury Street, Boston.

12 This exquisite container for
flowers is an Italian importa-
tion, and if you could only see its
delicate coloring you would im-
mediately visualize the many beautiful
arrangements of flowers you could
devise in it. The bowl (which lifts

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House Beautiful



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VOL. LXXIV

NO. 1

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Elizabeth Lewis, who designed our second prize cover, used this month, wrote us in acknowledgment of the award, 'The fact surprised me because you gave me second prize two years ago [used in March, 1931]. Your method of conducting your contests, and your treatment of a totally unknown artist, have always seemed to me so eminently courteous and fair that I take this occasion to tell you of my deep appreciation.' Which reminds us (as if we could forget it!) that there are this minute upstairs, waiting to be judged, 2642 designs! The winners in this competition, which closed on May 4, will be announced next month.

Harold Donaldson Eberlein is the author of many books on houses and gardens and is at present at work on *The Practical Book of Garden Structure and Design*, to be published in the fall. . . . Jefferson M. Hamilton is an architect of New York, of the firm of Franklin O. Adams and J. M. Hamilton. . . . Edith Cochran is Secretary of the Boston Society of Landscape Architects and instructor at the Cambridge School of Architecture and Landscape Architecture. . . . S. Merrell Clement, winner of the second prize in the Eastern Group of our Small-House Competition, is an architect of New York. . . . Fletcher Steele is a landscape architect of Boston whose gardens are always stimulating. . . . Violet Turner Searcy is a member of the Southern California District Chapter of the American Institute of Interior Decorators.

The Century of Progress Exposition opened last month and the startlingly new ideas expressed in the houses shown there are matters of stimulating discussion. Our accepted beliefs about the plan of the small house, the way to live in it, its appearance, and the materials of which it may be made have all received a salutary jolt. There is, for instance, the circular house whose walls are of solid glass, but which paradoxically has no windows! This is built around a central steel core containing all the carriers for modern conveniences. Practically all the exhibition houses are without cellars and with flat roofs, and practically all are outdoor-indoor houses — that is, they are built with benefit of sun and gardens. A feature of most of them is the fact that they are largely prefabricated and can be erected in a few weeks' time. These and many other straws would seem, then, to point the way to the small and economical house of the immediate future.



CEDARS FOR ACCENT AND CONTRAST

The cedar is a most valuable tree, for not only is it of most satisfactory shape, color, scale, and texture, but it is the best tree in this part of the country to serve the general purpose of an evergreen accent, and it makes an excellent back drop for flowering shrubs. In this Spanish garden in Belmont, Massachusetts, where cedars grow naturally, they are placed around the low pool that is the chief episode in the long narrow garden shut off at each end from surrounding gardens by old Spanish wrought-iron gates. Bordering the flagged walk are myrtle, *Taxus*, azaleas, box, laurel, and holly, while on the low coping around the pool there are small potted box. The garden of Mrs. Chester N. Greenough. Mary P. Cunningham, Landscape Architect

CHARACTER IN FLOWERPOTS

By HAROLD DONALDSON EBERLEIN

A picture we prize we are careful to enclose in an appropriate frame. A book we cherish we like to have in a suitable binding. Natural instinct prompts us to put anything we esteem in a worthy setting that will do it full justice, avoiding whatever may detract from its qualities. Yet, curiously enough, some sincere garden lovers whose devotion to their plants cannot be doubted seem quite indifferent to the aspect of the pots that hold those plants and flowers, unmindful of the part pot shapes alone can play in the sum total of satisfaction to the eye.

If we look into the story of flowerpots through the centuries, we find that their design has been a matter of concern to artists and garden lovers. Mediaeval illuminations — almost our only pictorial evidence respecting the nature of gardens in the Middle Ages — show us pots fashioned in a diversity of engaging shapes. Rare foreign plants — many of our now most abundant stand-bys were then in that category — were among the earliest luxuries of garden makers, and the pots that held these treasured possessions were themselves appropriately made objects of beauty.

From the beginning of the Renaissance onward, the painters now and again depicted flowerpots of distinguished individuality in their pictures. The painters, at any rate the Italian painters, were intense realists and portrayed exactly what they saw in everyday life. Another evidence of many fine early pot shapes we see in the drawings in Colonna's *Hypnerotomachia Polyphili*, published toward the end of the fifteenth century. All the old shapes, in fact, were beautiful. It was left for the nineteenth century, with its worship of multiple mechanical production and its obsession for standardized commercial forms, to debase the design of flowerpots. The contour of the average commercial flowerpot to-day is dictated chiefly by convenience for 'nesting,' packing, and shipping in quantity; grace of line and the character of plants count for little.

The fascination of flowerpots, that which most of all gives them their character value, lies in their shape. The material of which they are made figures to some extent, and so, too, may whatever decoration is bestowed on them, but *shape* is the dominant factor of their appeal. Above all else, however, the design of a good pot must conform to the practical needs for which it was made; utility must be combined with beauty of line. A pot must have sufficient base and enough weight in the right place, when filled with earth,



Flowerpots in the garden contribute an important element of interest and structural stability. The old 'pie-crust' pot shown above is of Pennsylvania make

so as to be stable and not easily overturned. The habit and cultural needs of the plant must be consulted in shape as well as in size. Certain kinds of plants require no great depth of earth; certain others do. For example, lemon trees, oleanders, and the like demand deep pots; bulbs, on the other hand, need only shallow pots or 'pans.' Again, it would be illogical to have pots of small-mouthed jar form with too great a bulge near the top, no matter how pleasant the shape itself might be; the excess of earth in the cheeks would be useless and, shut off from top moisture and air by the small mouth, would be apt to turn sour. The flare toward the top of a pot, on the contrary, is logical; it catches the rain or watering very readily and sheds any surplus water toward the drainage hole at the bottom. So much for a few of the *principles* of shape.

As for material, pots of ordinary earthenware are the best; plants thrive best in them. Porous earthenware assures proper evaporation, access of air to the roots, and drainage; and unglazed earthenware, of whatever hue, always harmonizes with plant foliage. Glazed earthenware pots are agreeable enough from a decorative point of view, but they interfere with evaporation, air, and drainage; they ought only to be used to set other pots inside of them.

An unglazed earthenware pot of good contour is really a foil



From left to right are shown in interesting contrast a Terranova pot; an old Pennsylvania straight-sided and banded pot; a bell-shaped, rimless pot; a Caltagirone pot; a flaring bell-shaped pot of Boston parentage, and a Siracusa pot

Below is shown a two-handled pot or jar adapted from the Mycenaean Heroes' jar, and beside it a jar of Spanish inspiration with skillful ornamentation

for the plant growing in it. That is because its architectural quality and perfect symmetry of line afford direct contrast with the natural irregularities of plants and hence increase articulation. Considered together in numbers, good pots contribute materially to the character of a garden; they impart accent and an element of structural stability that nothing else can give more effectively. This significance we realize especially in Italian gardens, where large pots with lemon trees or oleanders so often define the main divisions and punctuate the design.

Pots, indeed, can lend special interest to a whole town. The writer's pleasantest recollections of Deruta centre about its ubiquitous flowerpots — on window sills, supported in iron racks or rings projecting below upstairs windows, set on the tops of walls, and placed beside flights of steps. Deruta's majolica potteries, its famous collections of old majolica, its sundry treasures of art and architecture, the aspect of the town itself climbing the hillside — these all deserve admiration, but the pots challenge first place by their beauty and grace of form. Their varied shapes are traditional and many resemble those in the *Hypnerotomachia Polyphili* already mentioned; moreover, all the shapes exhibit not only subtlety of line, but also consistency with functional demands.

The best traditional pot shapes are Italian and Chinese, but there are also admirable shapes of other origin, too, such as some of those fashioned by our own old American potters in different parts of the country. Traditional forms have become traditional only because their centuries of popularity are based on the sound principles of suitability to purpose previously indicated; without this inherent fitness to purpose they could never have kept their hold through pleasant shape alone.

A quest for good pot shapes is by no means a fruitless undertaking. There are two ways of getting them. Old pots may be picked up here and there by enterprising folk with eyes quick to see and a flair for collecting; and there are reproductions. Collecting



flowerpots has all the stimulus and thrills attaching to any other collecting hobby, and it has its substantial rewards. Not a few garden lovers and architects habitually prowl for pots of unusual type in old greenhouses, junk shops, and oftentimes places apparently most unlikely; finds of genuine worth frequently reward them. Of the numerous excellent reproductions readily obtainable, some are imported from the old Italian potteries, such as that at Impruneta. Others are made in various parts of America, copied from old Spanish shapes and likewise from designs fashioned by Early American potters.

Two pot enthusiasts the writer knows have long collected old



The potter at work at his wheel in the Narrow Valley Pottery in Connecticut

These oval Ravello basket pots (at the right) are very graceful as well as practical containers, since their broad bases give them an unusual stability



Beside this reproduction of a large Sicilian oil jar (right) stands a tall Santo Stefano rimless pot, excellent to use for plants with long roots

Along the wall in the illustration below are ranged a collection of handmade pots in a variety of shapes and sizes, all of which originated in Pennsylvania





pots throughout the length and breadth of Italy on their annual visits abroad. Then they have had them reproduced by an Italian potter in a little pottery they built on their summer place in the Connecticut hills. The pottery was started primarily to make pots for their own garden, but so many other people saw the pots and wanted them that they are now made also for the outside world, and the dexterous Italian potter, moulding beauty with nimble fingers and rapidly spinning wheel, has little time for the gardening duties that claim his attention when he is not potting. Much of the ornament he moulds with deft touches as the wheel revolves, aided by a bit of wood for the incised lines. To see one of these pots in the making creates deep appreciation and respect for the old models and serves to make one a confirmed pot enthusiast for life.

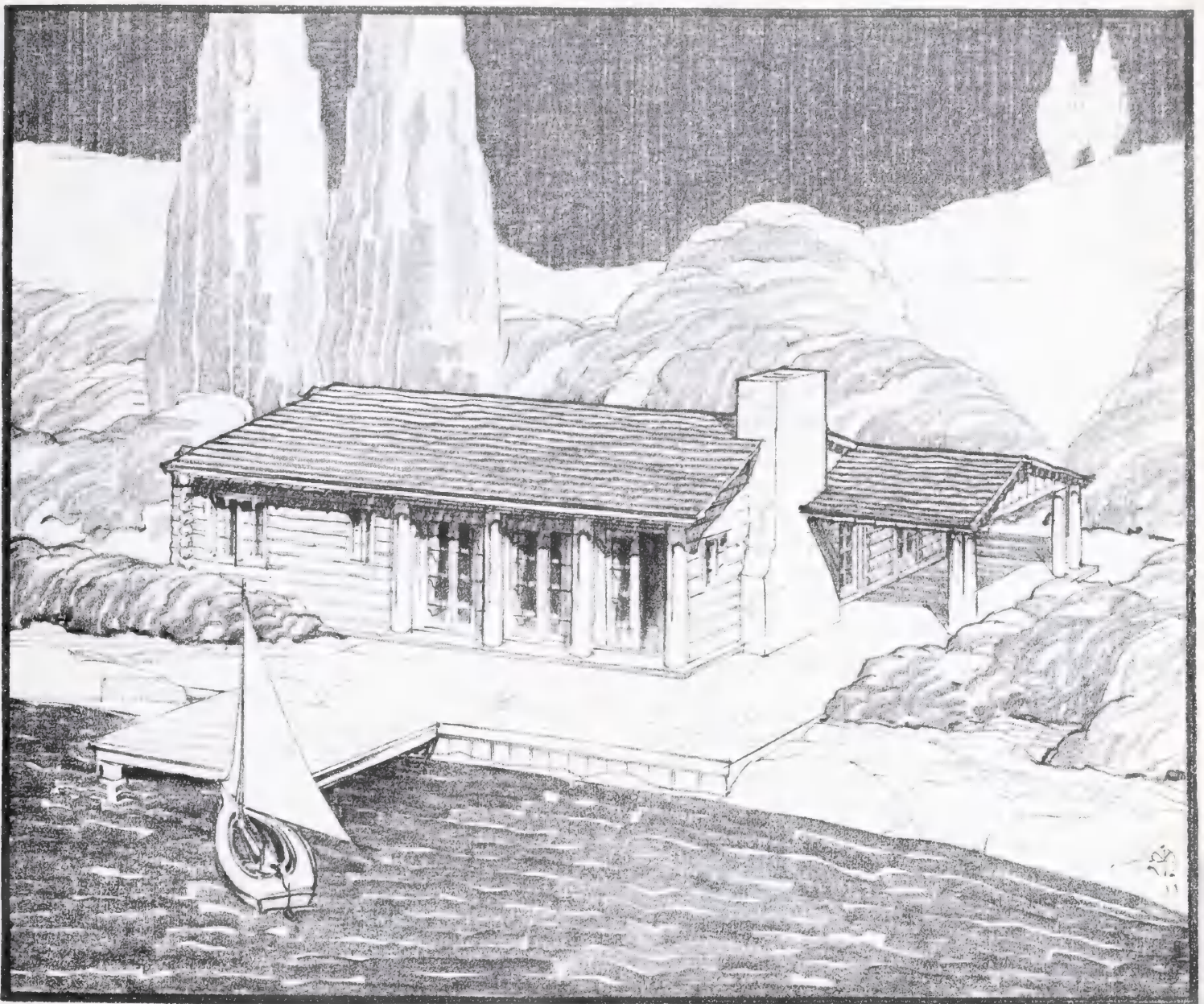


An interesting group of modern unglazed pottery (above at left), contemporary in feeling, yet carrying on the best traditions. Courtesy of Erkins Studios and Artcraft Studios

The pots grouped below suggest the variety of shapes in which these containers may be moulded. Those pictured with this article, except the ones at the top of this page, are either old pots collected and shown by courtesy of Mr. Charles Willing, or were made at Narrow Valley Pottery and are shown by courtesy of Mrs. Walton Martin

One of a pair of hanging wall pots (left) which fortunately were rescued from an old Philadelphia greenhouse on the point of demolition





This house (1) might effectively be built of logs with chimney of native stone. The plan is worked out for convenient summer living, and the covered porch adjoining the living-room and kitchen makes the pleasure of eating out of doors a practical possibility



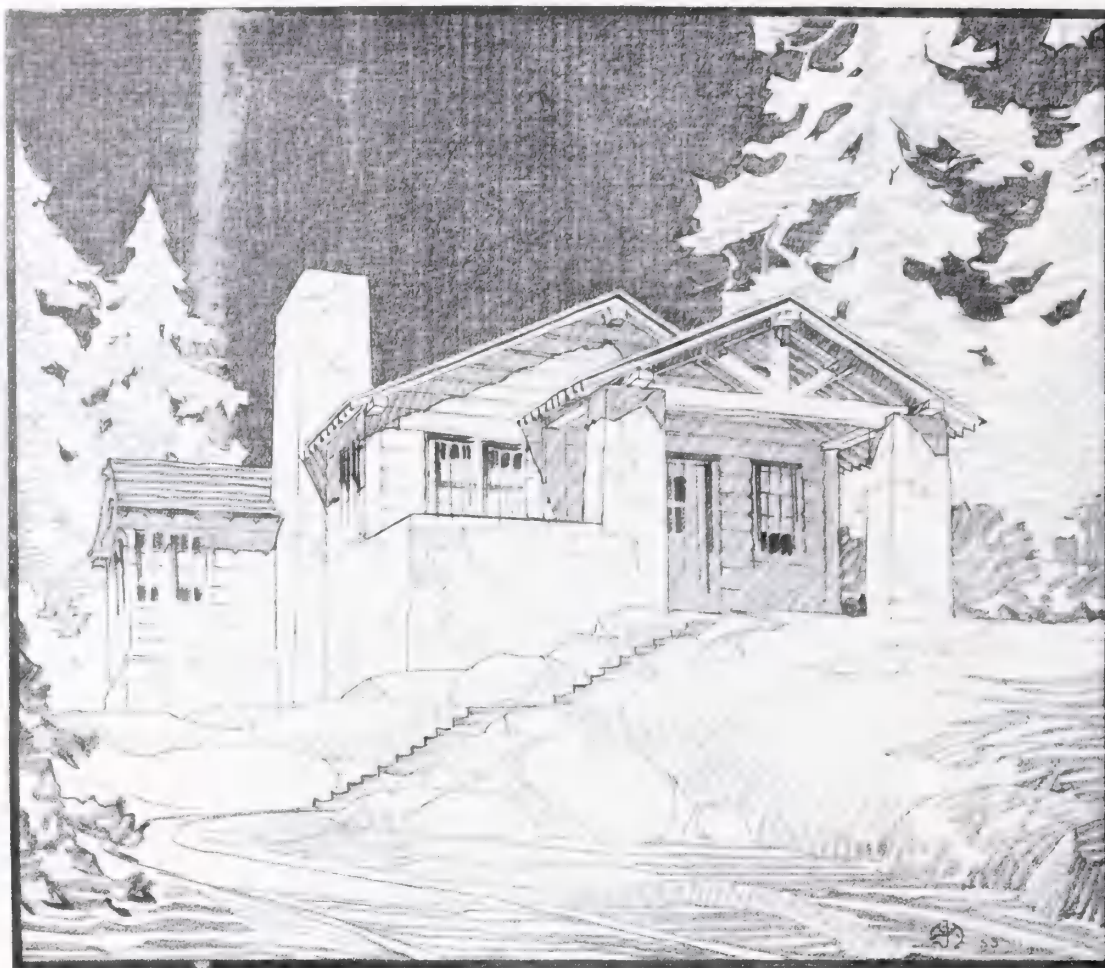
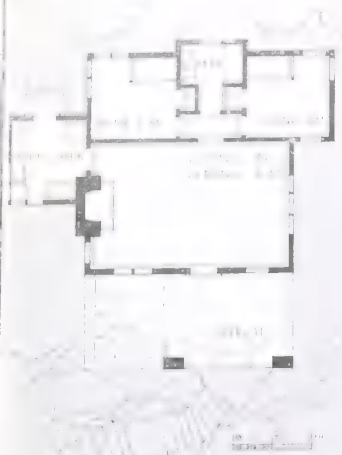
THE VACATION HOUSE

By JEFFERSON M. HAMILTON

During the first unpromising weeks of our Northern spring, anyone has but to observe the look of possessive pride in the expression of some weary office worker, milling through the subway jams with a handful of pussy-willow sprigs, to realize that while the progress of cities has all but destroyed the evidences of nature, it has not stifled man's desire to be surrounded by some reminder of its existence.

This centralization of our population into great cities has continued to increase, until for the average city inhabitant it is only through suburban life that contact is had with a strip of lawn, a few

shrubs and trees. Even this amount of supervised nature adds a note of tranquillity and satisfaction to the lives of the great majority; nevertheless each year, when the seasons prepare to give way to summer, those countless generations before us who lived next to the soil renew their bonds with the present, and on every hand there is a prevalent restlessness — an age-old yearning for just a touch of nature in the raw. Fleeting visions of quiet forest paths, trout streams, and secluded lakes inject themselves into the thoughts of even the most unimaginative toilers. The thousands of workers who have been cooped up in steam-heated



For this house (2), which is placed on a ledge, local stone is used for the porch walls and foundations and log siding for the house walls. The plan permits the same chimney to serve the living-room fireplace and the kitchen stove

buildings all winter are suddenly conscious that a change has come over the world, and the result is a determination to get away.

Along with this desire goes the wish for a suitable house in which to spend a vacation — something different from that lived in the year round, a shack which seems to belong to the setting that has been visualized. It is in this spirit that the following designs are offered as suggestions for those who like the mountains and lake fronts. It will be noticed that all have been kept compact in



Logs are also suggested for the house at the left (3), both for walls and for the posts and trusses of the porch. This kitchen, too, is so placed as to allow a single chimney to serve two purposes

Battens covering vertical boards, or vertical sheathing with V-joints, are used for the walls of the house on the opposite page (4). This house would look well if it were whitewashed

plan and simple in execution, that the burden of housekeeping and the expense of construction and upkeep may be reduced to a minimum. The types of design are those that will fit readily into a natural setting. These houses could be built for \$2000 to \$3500, depending upon the design, local material, and labor.

In each case the plan is worked out in a straightforward manner, including only those elements that make for convenience and comfort. An ample living-room is provided, as it is to serve for dining-room as well. In most instances the kitchen is placed next to the chimney so that a combination wood stove may be used for

cooking. Two bedrooms or bunk rooms with connecting bath are shown in all cases, as it was felt that such an arrangement would answer the ordinary needs. In plan No. 1 a porch is arranged at the side of the living-room adjoining the kitchen, so that it could be used as a dining porch.

The interiors of all should be finished in a simple fashion, even introducing a certain amount of rustic treatment where desired. Floors would look well if finished in pine boards of random widths, and interior partitions would be framed from two-by-four lumber, and covered with V-joint sheathing or a satisfactory wallboard.

In the construction and design of these individual cottages a variety of choices is suggested, so as to meet personal preferences and local conditions. The use of local stone is contemplated throughout, for the foundations, chimneys, fireplaces, terraces, and other incidental masonry; this not only is more economical, but adds to the building the quality of being indigenous to its surroundings.

Log construction is suggested in designs Nos. 1 and 3. For these the entire building could be constructed from logs cut locally, framed as is common in the old-fashioned log construction.

The bark is removed from the logs, since it will not stay permanently in place, and will harbor borers. Furthermore, the logs are impregnated with a colorless preservative (*Continued on page 32*)



NOT CUT, TEAR OR DEFACE
BOOKS OR MAGAZINES



Pale yellow Aztec marigolds, planted in tubs in July, in October were four to five feet tall and a mass of bloom

PLAN NOW FOR BLOOM IN THE OCTOBER GARDEN

By EDITH COCHRAN

Not just October bloom. It is comparatively simple to make a garden for any one season. But to have a garden seem to be full of bloom steadily from April on through the spring and summer months, and still a mass of bloom in October, is a different matter. And this is especially difficult in a very small garden.

There are certain requisites, some of which apply to other seasons as well, the first being deep and thorough preparation. A garden which goes at full speed for half a year on poor or shallow soil will exhaust the available plant food, and the end of the season will offer thin and straggly blooms above imperfect foliage. Or perhaps the plants will give up blooming altogether and throw all their strength into leaf. The preparation must be rich and deep to last into October.

The second requisite is moisture. It is the hot dry spell of

August that frizzles the plants so that there is nothing left for autumn bloom. Watering once a week will give a sufficient supply of moisture, but it must be a soaking so thorough that not only the top few inches of soil are wet, but the few inches below that and the few inches below that.

The third requisite is cultivation and follows closely after the watering. As soon as the soil has dried out enough to be easily worked without packing, and before it gets dust dry, the surface should be cultivated to prevent evaporation of the moisture below, encouraging the roots to go down and giving them a sufficient supply until the next watering. This should be done once after every watering — usually the following day, but the time would depend on the weather and on the type of soil.

The fourth requirement is to keep the dead blossoms cut off, or rather cut them off *before* they die. When the first bright glow begins to fade, when the centres turn brown, when the petals lose their shine, cut them back to the next flower bud, or even farther. It is quite a trick to know how far to cut them. Sometimes the new flower buds do not show when the old ones are ready to go, but they will put forth new flowers in the axils of the leaves, so cut to a good healthy leaf. Often they produce more buds than they could possibly bring to full bloom, and it is well to cut off some buds with the fading flower. The cutting is done differently at different stages of the plant's growth: scantily as to stem and leaf (always the fading flower comes off) on the young plant which needs its small supply of foliage to feed its roots; vigorously on an older plant to check its top growth and throw it into bloom. An old straggly plant that has bloomed for several weeks should be pruned rigorously here and there, leaving a shoot or two to carry on while the new foliage is forming, and after a rest it will burst forth again to make the late garden fresh and gay.

Closely akin to this is the cutting back of perennials for a second blooming. The time for this cutting depends on the habit of the plant, but it should be done when the plant has begun to put forth a new crop of leaves at the base. Usually this is just as the first blooming is coming to an end. In general the old shoots should be cut down to the base, but if the new foliage is slow in appearing, the old shoots can be cut back a bit at a time. This pruning will encourage the appearance of the new shoots, and when they get started the old shoots can be finished off. It is important to cut thoroughly, even though it leaves an empty space in the garden. This is a good time to add a little fertilizer — just a bit spread on the soil between the plants and dug in lightly, keeping it away from the roots. Be sure that the soil is moist when the fertilizer is added, and keep it moist for two or three days afterward.

The sixth requisite is the use of potted plants. If you grow your own plants from seed, there are always more than you have room for when the spring planting is done. Keep these in rows in the working garden, and pot them up a few at a time all through the summer to keep a constant supply in reserve for use in the garden. You do not always know ahead of time just what varieties you will need, or just what size and shape. Sometimes you will need height, and a tall thin one will be required. Sometimes a low fluffy one will be needed to face down a blooming but leggy plant. Moreover, you can plan your color schemes ever so carefully in advance, but the blue ones may mature earlier than you counted on, or the yellow ones may be late in coming, or the

PERENNIALS FOR OCTOBER BLOOM

Aconitum in variety

Anemone japonica

Asters in variety

*Boltonia asteroides**Boltonia latisquama**Ceratostigma plumbaginoides*

Chrysanthemum in variety

*Chrysanthemum arcticum**Cimicifuga foetida simplex**Cimicifuga racemosa**Coreopsis lanceolata**Delphinium grandiflorum chinense*
(second blooming)*Delphinium hybridum* (second
blooming)*Lavandula officinalis* (second
blooming and scattering)*Lilium speciosum* (especially if
somewhat shaded — in full sun
they will mature earlier)*Nepeta mussini* (second blooming
— small)

Phlox (especially the late varieties)

ANNUALS FOR OCTOBER BLOOM

Ageratum

Calendula

California-poppy

Cornflower

Heliotrope

Marigold

Morning-glory, Heavenly Blue

Petunia

Salpiglossis

Salvia farinacea (treat as annual)

Scabiosa

Snapdragon

Stock

Zinnia

pink ones unexpectedly early (not to mention the seed-catalogue promises of salmon which turn out to be magenta), and your color scheme saved from ruin by the timely introduction of a few potted plants. This is especially true late in the season, when not only the earlier perennials, but the annuals that have bloomed lustily all through the summer, may suddenly fail you, leaving a hiatus in the planting, and a reserve supply of fresh unwearied plants ready to replace the meagre jaded ones may save the day.

It is not only the absence of bloom, but the lack of height and mass that is so disturbing when plants suddenly give out. Of course the plants must be potted in advance, because otherwise they cannot be moved at a moment's notice. There is nothing more discouraging than trying to dig up and move a big healthy annual

in mid- or late summer. It will look so strong that you will think it cannot be hurt — but its very vigor will be a handicap when its roots are molested, and if it is immediately set out in the garden with a normal amount of sun it will promptly droop and no amount of coaxing will bring it back. But if it can be potted in advance and kept shaded for a few days, with plenty of water and a judicious bit of pruning, and then brought gradually into full sun, it will soon regain any loss from root interference and will then be ready to go into the garden whenever it is needed, and can be moved with practically no disturbance to its roots. Sometimes when there is a definite and permanent vacancy these potted plants will be transplanted. Sometimes in an emergency the pots can be plunged to avoid the risk of root (Continued on page 32)

DO NOT CUT, TEAR, OR
BOOKS OR MAGAZINES

A garden in Rockport, Massachusetts, photographed in mid-October, showing petunias, zinnias, poppies, calendulas, marigolds, boltonia, fall asters, phlox, and Delphinium, all in bloom





AWARDED SECOND PRIZE

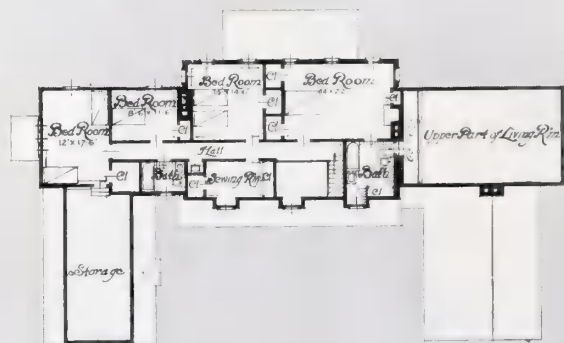
In the Eastern Group of Houses submitted in the House Beautiful
Small-House Competition

THE HOUSE OF STUART H. CLEMENT, East Aurora, New York

S. MERRELL CLEMENT Architect

LOUISE PAYSON, Landscape Architect

EAST AURORA CONSTRUCTION COMPANY, Contractor



The problem in designing this house was to include six master bedrooms and yet keep the house low and intimate. The one-story ells and the dooryard garden contribute to this character. Another necessity was to have all principal rooms face the rear, or southwest. This requirement has resulted in a most interesting plan. The guests have access to the main house by means of a covered porch, as the house is for summer use only

The library, of which a corner is shown on the opposite page, has appropriate furnishings for a pine-sheathed room, and the dining-room at the right also shows an excellent type of furniture for a simple country house. In the living-room the ceiling is open to the rafters, and the timbers used here were taken from an old barn, as was also the sheathing of the end and of the doors, which is weathered a silver gray. The fireplace is of old brick so that a mellow character is given to the room, whose colors play around shades of tan



Photographs by George A. Ostertag

Although the detail of the house is Colonial, the architect writes that in designing it he had subconsciously in mind the compactness of the French farm groups built around a courtyard. The house is of secondhand pinkish brick with the wings of white shingles. All the outside trim is painted white, with shutters of a dark green tone



THE ALWAYS-POPULAR DIANTHUS

Although not native to North America, this Flower grows willingly in any well-drained Soil and in Full Sun

By STEPHEN F. HAMBLIN



The *Dianthus allwoodii*, a hybrid of the carnation, is a hardy little evergreen shrub which blossoms continuously

Photographs by A. T. De La Mare Company, Inc.

There has always been great popular interest in the little pink. Its botanical name, a Greek combination dedicating this flower to Jupiter, indicates the favor that has long belonged to this plant. The botanists have found some two hundred wild species, and garden workers have made many named forms and hybrids, so the plant is not as simple as in the days of Jupiter. The common name does not refer to the color of the flower, but to the fact that the edges of the petals are 'pinked,' as if cut with a sharp knife, and later this word came into our language as noting a color. But all pinks are not pink; they range from darkest reds to white, and there are hardy yellow kinds.

None of the species are native to North America, but they are found over the cooler parts of Europe and Asia, particularly concentrated in the Alps. All are hardy so far as cold is concerned, yet some do not survive our Northern winters without special care. Some are purely annuals, but these seem to be tiny weeds of little garden value. In good garden soil some of the floriferous kinds tend to become biennial, though the wild types are perennial. All are

Courtesy New York Botanical Garden



If the flowers are quite large and the stems branched, the plant is some form of the Chinese pink (*Dianthus chinensis*), which appears in many forms, both annual and perennial

The most common cluster type of Dianthus is the old-fashioned sweet-William (*Dianthus barbatus*), which is very fragrant and comes in colors ranging from white to darkest reds, with all kinds of banded and calico-colored forms

Best for a rock garden is the alpine pink (*Dianthus alpinus*), shown in the lower right-hand corner. These short-stemmed flowers, rose, red, or white in color, rise from a rosette of dark green leaves and bloom throughout May and June



Courtesy New York Botanical Garden



and the clusters are a dull blood red in color. *D. pancicii* is rose.

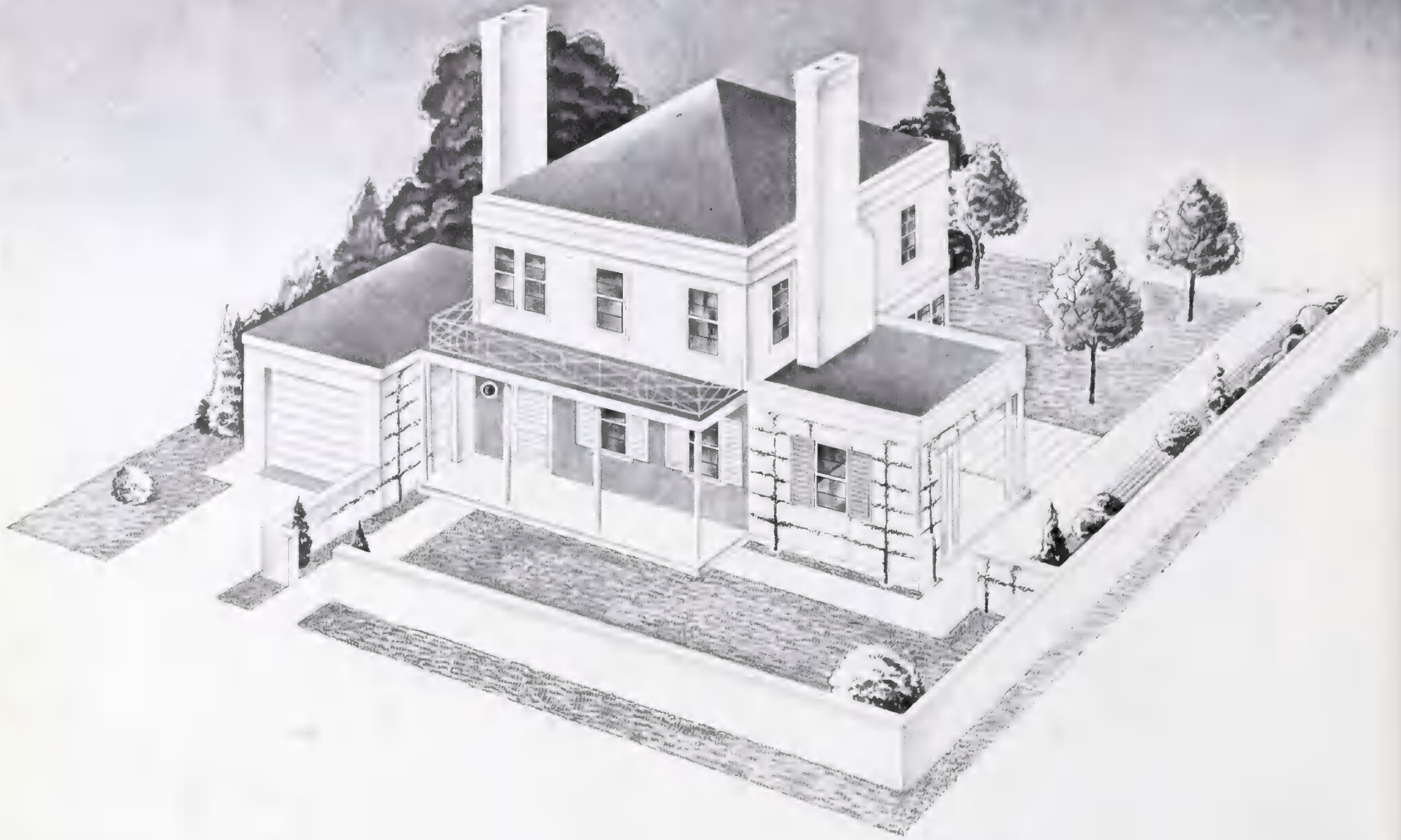
There seem to be several of these cluster pinks, but others of this group are rarely cultivated. Of recent interest is the one with pure yellow flowers, yellow pink (*D. knappii*), from the wilds of Hungary. It looks very like sweet-William as a seedling, making small rosettes of green leaves. In June and July it has close heads of soft yellow flowers, a color not common in the pink family. Just as with the other cluster kinds, the basal foliage dies away during bloom, and there is little foliage for most of the year. As the plant is but a foot tall, and revels in sun and heat, it is welcome in the rock garden. It could be used in hybrid making, and yellow sweet-Williams can be (Continued on page 30)

There are doubles, with the flower head closely crowded. Perhaps this is the plant once known as 'Sweet-John.' A special fragrance belongs to this group of plants.

Improvements of many kinds have been made in the sweet-William, particularly by crossing with other species, getting larger flowers of carnation character, fewer in the cluster. Frequently the near-annual Chinese pink (*D. chinensis*) is used as a parent, and these clustered pinks have a very long period of bloom. As bedding plants in good soil these are deservedly popular. Such are Sweet Wivelsfield and Beatrix. Many more of this type may be expected.

Other species with wide green leaves and close flower heads are known. They are very floriferous; often they seed themselves, but the mother plant must be called short-lived. Carthusian pink (*D. carthusianorum*) has slender stems nearly three feet tall, with tiny dark red flowers in a tight tuft at the top. It is a sort of sweet-William, tall and slender. The basal foliage withers away during bloom, and later the plant is but stems and seeds. It is of interest as a *Dianthus*, and the color is unusual, but its chief value is as a wild plant in grass, along with its cousins, the tall kinds of *Lychnis* or *Silene*. It is too tall for the rock garden, and seeds itself everywhere. Very like it is blood pink (*D. cruentus*), though not so tall,





This house, the first unit of which is shown above, expresses the new spirit with no meaningless parts or pretentious decorations. It is of wood with a smooth surface of shiplap boarding and brick chimneys painted to match. The fence enclosing the yard is also of boards, with lattice strips applied for vines. There is also lattice on the garage and porch wall. The house contains 25,000 cubic feet, which, at thirty cents a foot, would bring the cost to \$7500. It is designed as a maidless house

THE HOUSE OF TO-MORROW

By ELEANOR RAYMOND, ARCHITECT

What will the small suburban house of to-morrow be like? Will it look much like those we see around us to-day, built in the heyday of our false prosperity, or will it show the influence of the period of more sober thinking and a new sense of values into which these lean years have forced us? The house which illustrates this article is presented in the belief that the new house will be different from the old.

First let us examine this new point of view to see what will be required of a new house. Have we not come to grips with the simple realities of life, so that the building of a mediaeval castle (or cottage even) seems pretentious or insincere, as well as unsuited to modern life? Have we not come to regard simple, clean-cut, sun-filled houses as more romantic in the best sense than those dis-

playing the stagey, stuffy, sentimental romanticism compounded of turrets, oriel windows, and such excrescences, and with inordinately exaggerated textures, in which we had to 'act a part' in order to fit into the 'picture'? Have we not come to suspect that we are happier with fewer possessions, since these bring responsibilities for the most part out of proportion to their reward? Are we not experiencing a feeling of satisfaction as we take more part in the necessary activities of a simple life (which include keeping the house) and realize that there is a friendly congeniality which is fostered by the participation of each member in the household duties of simple living?

This house is therefore designed to have as little waste space to take care of and as small an investment of capital as are consistent

with the new standards of living. It incorporates all the modern conveniences, and is planned so that the family, as easily as possible, may do its own housekeeping. It also has recognized the probable differences in the people who will live in the house, with their various activities, and is planned to have special spaces for these hypothetical occupants. For example, the child is recognized as a special individual with need of provision for a free life of his own, under the easy supervision of the mother, but so separated from the adult life of the family that clashes of interest are less frequent than has been the case in the average house of the past. Finally, the house is so designed that the nucleus of it can be built first and this original unit expanded as family and income increase.

There follows a detailed description of the plan of the house which points out the ways in which this design strives to meet the above objectives. The first unit would be built for a family of two or three and would contain the following rooms: —

An Ample Living-Room, 14' 6" x 29' 6". This is so orientated as to have sun all day. It has room for three furniture groupings — a fireplace group, a sunny window group, and a dining group. A separate dining-room means an amount of space to be cleaned and paid for which is out of proportion to its restricted use.

Convenient Dining Space. Here the dining table is set in close relation to a dresser which holds the table linen, salts and peppers, special china, and all those things that are used principally in connection with the dining table. The food prepared in the kitchen is placed on the counter at the side of the stove. By opening the door from the living-room to this counter, the dishes can be served directly to the table with the fewest steps. Through this same door the table can also be set with china and silver which are kept above the counter. The open door, which is full size, screens the view into the kitchen from the table. On the beam between the fireplace and dining sections of the room a curtain can be hung which, when drawn, would close off the dining table while it was being set for a meal. The table can be pulled out into the room to accommodate an extra person. It can be used for games or study between meals.

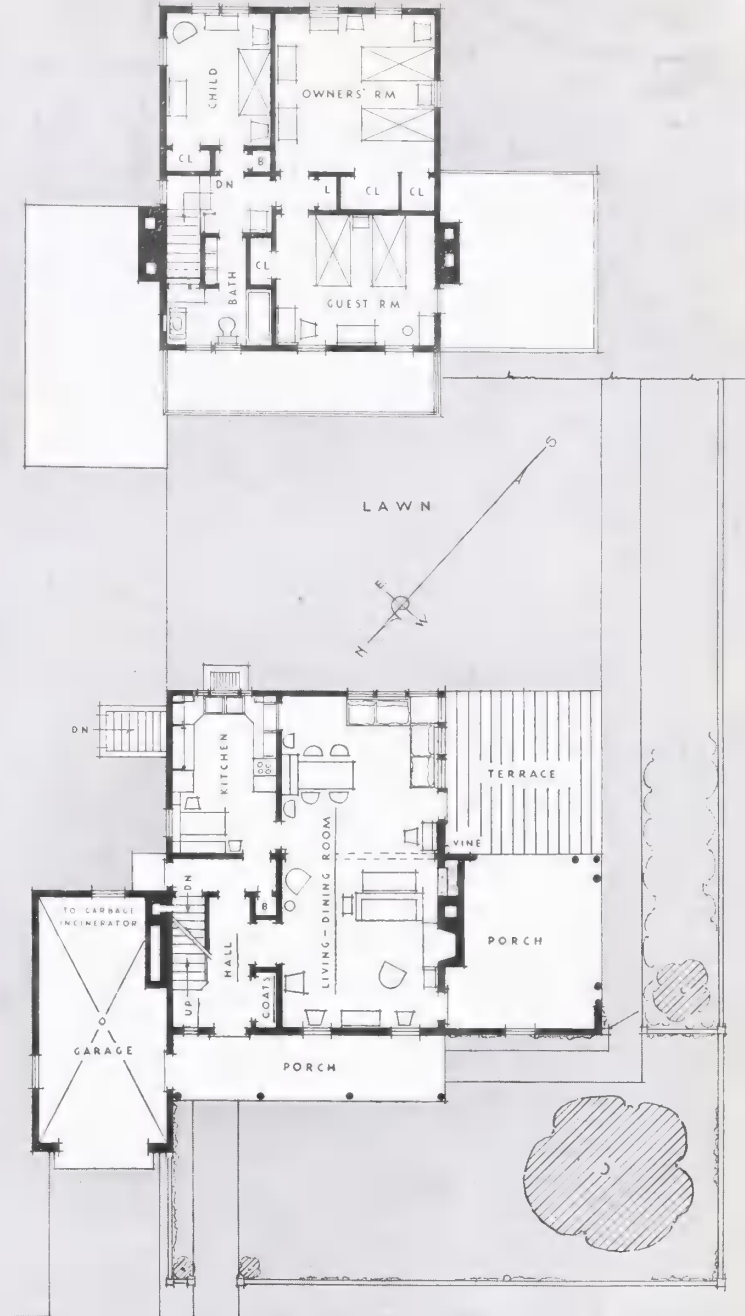
An Open Porch, 12' 6" x 15' 6". This is large enough to be a real summer living-room, protected from the view of passers-by by a full-story wall, and amply protected from the rain so that comfortable furniture can be left out. Curtains or awnings would add to this protection.

An Open Terrace, 12' 6" x 15' 6". This offers a place for sitting and eating, open to the sky.

A Front Hall. This protects the living-room from a draft when the front door is opened. It is so planned that the living-room is not exposed to everyone calling at the front door, or to a member of the family going up or down stairs. There is a coat closet in this hall. Access to the kitchen without going through the living-room gives added flexibility of use. By taking an extra foot off the living-room, the coat closet could be made into a lavatory with the same plumbing stack as the bath above. The broom closet would then become the coat closet, and the extra space in the back hall outside the kitchen would give room for a broom closet.

An Entrance Porch. This gives protection to the front door in rainy weather and an entrance to the garage under cover.

A Model Kitchen, 9' 6" x 14'. This (Continued on page 33)



The plans above show the first unit of the house, with combination living-room-dining-room, model kitchen (shown in detail in the June House Beautiful), three bedrooms, and an attached one-car garage. The plans below (at smaller scale) show the enlargement of the garage to hold two cars, and the addition of a playroom and a laundry on the first floor and of two children's bedrooms, second bath, and sleeping porch on the second floor for the developed house



To do in the Garden this month



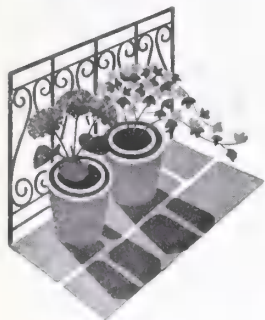
BY MARY P. CUNNINGHAM

JULY

Take it easy this month, for July and December are the gardener's vacation months. The first week of July may still be used constructively, however, with last-minute planting to fill vacancies and for succession. There is enough of garden routine and garden 'embroidery' to fill the rest. The one big July garden operation is pruning the climbing roses after blooming. The other routine activities are watering, cultivating, staking, and spraying for aphids (especially to prevent mildew). Keeping flowers picked, arranging them for the house, and trimming edgings with the coming of hot weather are some of the filling-in jobs. Neither grass nor weeds nor plants make much growth this month, but send their vigor into flowering.

Cut back *Viola cornuta*, forget-me-not, and nepeta to 4" after the main bloom is over and top-dress with sheep manure to ensure a good show in August and September. Do not let phlox, Veronica, and hollyhock seed at all, and they will send up second flowers in late August. Cut *Campanula persicifolia* to the ground to prevent a second bloom which is thin and untidy. Let this become a ground cover from now on.

Plant gladiolus for succession up to July 4. Plant in rows in the vegetable garden 5" deep so that they need not be staked. If now and then some grow irregularly, they will be easier to arrange.



Plant seeds of Shirley poppy, California-poppy, annual gypsophila, mignonette, Drummond phlox, and nemophila for succession.

Pinch back pink and white boltonia and New England asters in the first week of July so as to keep them down to 5' and bushy.

For hot sunny balconies use drought-resisting plants in pots. If possible use pots within pots, with sphagnum moss between the two. Among the best plants are lavender, rosemary, pinks, dusty-miller, lantana, gypsophila, thyme, wormwood, petunia, ageratum, *Sedum spectabile*, and Geranium, all excellent for this purpose.

For red, white, and blue bouquets use: (1) cornflowers with Dryden Geraniums and white daisies; (2) sweet-William with larkspur and Madonna lilies; (3) Blaze rose with Silver Moon rose and larkspur (*bellamosum*); (4) *Pentstemon barbatus torreyi* with blue flax and white baby's breath or daisy.

Note late-blooming rock plants, for they are few. The *Campanula* family lasts into July. Watch especially for *Erigeron alpinus* (dwarf purple daisy, blooms all summer), *Coronilla cappadocica* (blue-green trailer racemes, in July), *Dianthus knappi* (dainty yellow-pink), *Wahlenbergia tasmanica* and *W. dalmaticus* (like dwarf Platycodons), *Anemone narcissiflora* (white flower heads), *Allium thibeticum* (waxy lilac flowers 6" high).

For last-minute vacancies buy bedding plants in pots, for they can be transplanted all summer. Begonias and fuchsias are good in the shade, and for the sun use Geranium, heliotrope, lantana, white daisy (cut back for its second bloom), and lobelia (vars. Crystal Palace, dwarf deep blue; *tenuior*, upright, 18", deep blue; and *gracilis*, light blue trailer). Many perennials also are procurable in pots and may be planted out. Be careful in buying annuals not to get those which have become woody. Choose young ones.



Prune rambler roses and other climbers after they have quite done blooming.

Be sure that the July slump is provided for. After larkspur is cut, the vacancy must be 'covered.' Phlox is the ideal foliage companion, and the normal blooming successors to larkspur will be phlox Miss Lingard; *Achillea*; early phlox, varieties Ornament, Richard Wallace, and Saison; *Hemerocallis fulva*, *H. thunbergi*, and *H. flava*; *Aruncus sylvestris*; climbing roses; pinks; hollyhocks; lavender, and nepeta. If no good foliage stands by your larkspur, import some French or Aztec marigolds or other annuals of strong foliage which can still be bought at the nurseries. Clumps of hardy asters, blue eupatorium, daylily hybrids, *Anthemis*, and some other late-blooming perennials can also be moved. Move quickly, on a cloudy day, without disturbing the roots.

Order bulbs if you have not already done so. Be sure to include some of the newer cream or white trumpet narcissus shown in the New York Flower Show, such as Queen of Spain, Gaza, Her Grace, Sylvestre, Thalia.

Prune standard bush roses and polyanthas by keeping flowers picked off. Cut long stems if you want long stems to grow. Polyanthas will look better if withered leaves and withered florets are snipped off daily.

Keep cornflowers and sweet peas well watered and picked off to make them last into August. Sweet peas like a mulch of grass clippings or peat moss.

Be discriminating in using sweet alyssum as an edging. It is one of the few small-scale plants we have, but it is a weak plant in form, color, and texture and not a convincing edge for a long border. The annual dwarf candytuft is better, with darker foliage and a more sturdy habit.

Do not feed newly planted roses in midsummer. Give instead a top mulch of Holland peat or tobacco stems.



Label the rock garden in the July lull. Try some of the new labels which can be marked with a lead pencil and remain legible. Set low, where they can be seen if wanted, but will otherwise remain inconspicuous.

Cut the wood of the small-flowered kinds to the ground. Encourage strong new shoots at the base, for these bloom next year. Thin out rather than remove the old canes of large-flowered climbers. New growths come on these. Cut off flowering stems to within a bud or two of the main stem. Read Stevens on rose culture.

Do not fail to get for your garden file a copy of the International Flower Show Exhibit number of the Brooklyn Botanic Garden leaflet on Methods of Plant Propagation. It is thorough, simply explained, and up to date.

Combine pale yellow *Anthemis tinctoria* with red bee balm; gypsophila with Veronica and either *Achillea*, Shasta daisies, or Madonna lilies; Lingard phlox with tawny daylily and coreopsis; mullein pink with baby's breath and white petunia.

Look over these new garden books. *The Gardener's Year*, by Karel Čapek, humorously illustrated by his brother; *The Curious Gardener*, by Jason Hill, whose chapter titles give some idea of its flavor — 'Antique Flowers,' 'Queer Plants,' 'Return of the Cactus,' 'Miniature Landscapes'; *Natural Rock Gardening*, by D. H. B. Symons-Jeune, a new English book on rock gardens with good ideas on how rocks should be put together.

Begin at once to collect your own seed for next year. Fold into a wax paper and put this into a labeled envelope. Keep these in a box on the tool-house shelf.



THE TEMPLE GARDEN

The Garden of Miss Mabel Choate, Stockbridge, Massachusetts

By FLETCHER STEELE, LANDSCAPE ARCHITECT

In 1885 Stanford White built 'Naumkeag' for Mr. Joseph H. Choate. Frederick MacMonnies, then a young sculptor with his reputation still to make, was commissioned to design the bronze 'Boy with a Heron' which was put in a niche next the porte-cochère. Rapacious vines could not be kept away. Trees grew and shade darkened the corner. The silhouette was lost, the strong modeling reduced in the general dimness. And no one could see the back. A couple of years ago Miss Choate determined to move it to a place in the sun, to a new garden.

This garden, inspired by the patios of California, was to be an outdoor room of the house. A secluded, quite private place, in which to read and write, chat with friends, or take a nap — a place decidedly for human beings and only incidentally for plants.

A landscape architect was called in, and it happened to be me.

The house is on a steep hillside facing a superb mountain view toward the west. A nondescript lawn rose up to the south end of the building, too steep for chairs and wide-open to the hot afternoon sun. We planned to flatten and pave it. It was necessary to build a high wall along the east side to shut out the drive.

The bronze group was then studied and moved about until it looked best from every angle. From the library door it stands against a distant group of trees. From the drawing-room windows it is centred against a grand isolated oak tree in the lower lawn. Elsewhere it makes a pattern on the sky, in the manner taught by the Italians in many a beautiful garden. We tried it, of course, in the centre of our proposed garden area. It looked right from nowhere. Besides, it seemed to cramp the space and spoil all hope

Photographs by Paul J. Weber

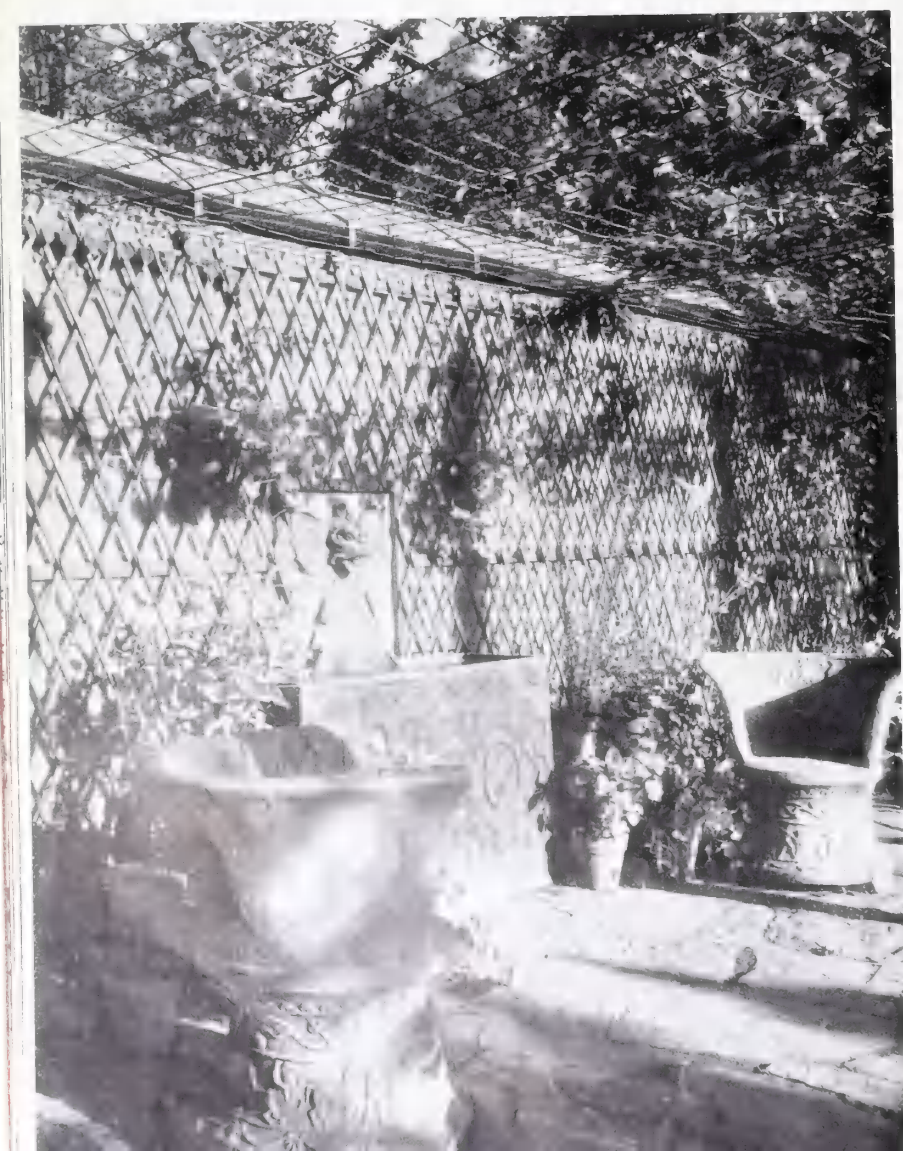


Color must be imagined here. Bronze against copper beech and blue sky; green trees; warm brown and gray stones and brick; light brown fence with yellow spikes; red, green, blue, yellow, and gold posts; Heavenly Blue morning-glories. From the library door the garden also makes a good design

of composing a well-shaped volume of air. And this is the aim of all good composition in landscape architecture — well-shaped air spaces between enclosures of various kinds.

It was this space composition that occupied us primarily from then on. Our floor was fixed. Our roof was a green canopy spread high overhead by a tall elm. Two sides were formed by house and east wall. Toward south and west the enclosure broke down, with nothing between us and far-away hills, which served but ill as bounding planes, though they could not be left out of calculation. After all, the view controls all design at Naumkeag.

There was no hopeful expedient in the landscape architect's empty head, until some guardian angel made him stub his toe — against oak piles, dozens of them, which had been yanked out of a seventy-five-year rest at the bottom of Boston Harbor. He stumbled on them in a wood yard, just as he stubbed his toe once in a dark warehouse in Venice, against similar long poles. Back



The drive lies just beyond the wall. To the right is a copper beech; overhead the elm-tree canopy. The slender water jets are strongly felt in reality, though almost invisible in the photograph. Changing shadows, in vigorous rhythm, are an important feature of the design

The old lead tank brought from England and the pink Roman chairs are obviously at home here. Common farm fencing of wire makes a vine support overhead which was completely covered by wild grape in a few months, thus creating a cool and shady arbor

came the picture, first of blackness and curses, then a better picture of blackness on the canals at night with glimpses of domes and sky between strange posts. Well, there are those oak piles now, in the Berkshire Hills, queer posts, carved, colored, and gilded, tapering downward a bit to make the Adriatic traveler chuckle. Vine garlands swing from one to another, completing an enframing, section by section, of the splendid background.

The rest was just fun. We bothered about 'axes' and such-like profundities about as much and as little as one considers them in furnishing a room. A 'carpet' was laid in the middle. Some things naturally stand opposite each other. Views from doors and windows of the house carry through in an orderly way. On the whole, we started axes only to shatter them farther on. Chairs and tables are grouped for comfortable converse and to take advantage of the shade, or, in cool weather, of the sun. A little wood fence runs along one side only, as the wind blew over the flowerpots on that side alone. The 'carpet' we made in fanciful design, of sunken beds of blue lobelia (sunk to keep the flowers on a level with the paving, as a rug should be), pink gravel, and fountains. Four little

fountains for upright jets to repeat the motive of the poles. A pool of shiny black glass like a Claude Lorrain mirror, powerful to catch reflections and hold attention to the middle of our room. A lead cistern at one side dripping with a different tune of falling water.

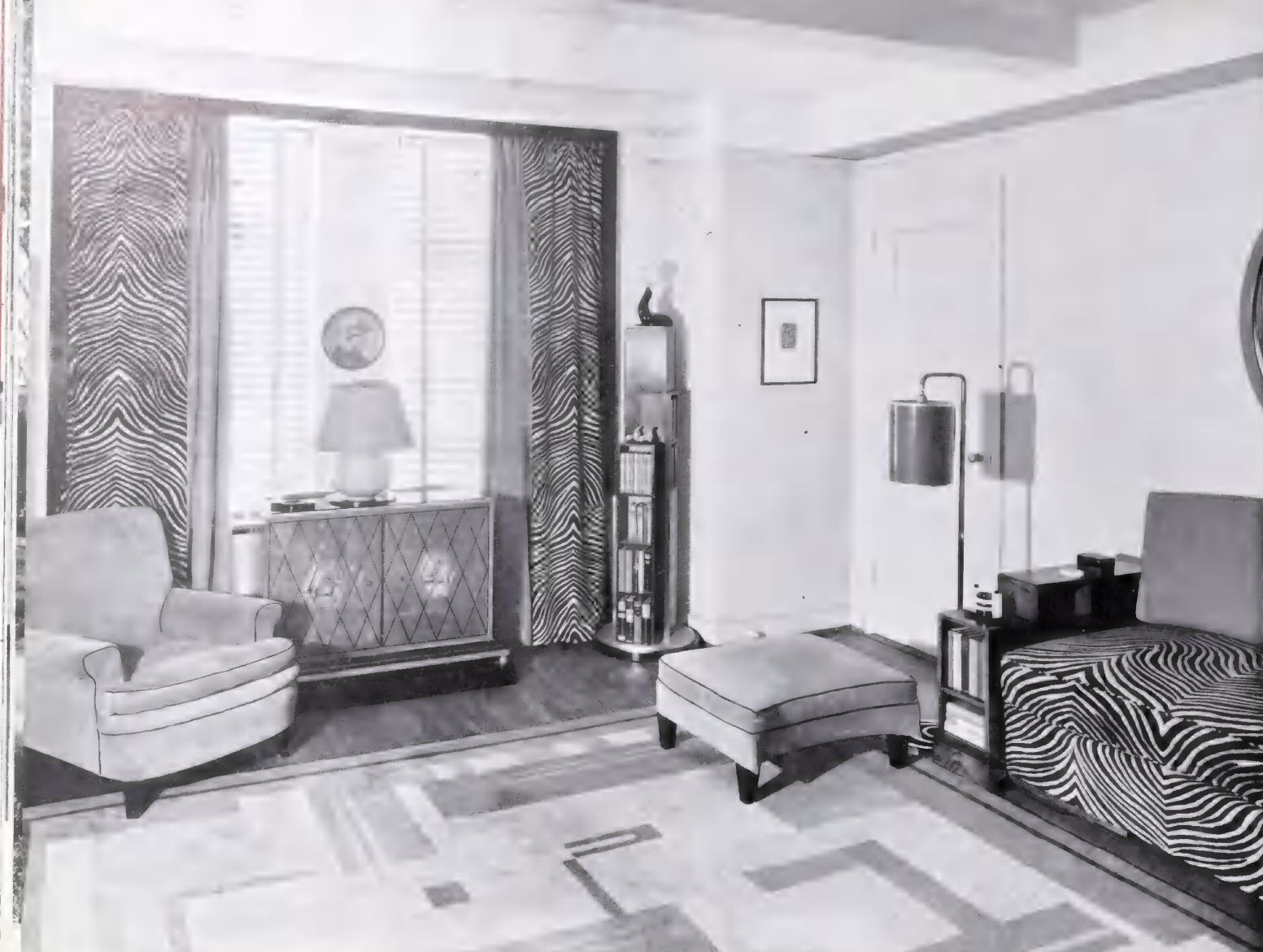
Ironwork benches painted with little Negro cupids. (Why be solemn in a garden? Even a tiny wren uses the heron-bill to toboggan down into its hidden nest, and the dogs tumble, hilarious, over every leaf that falls in the fountain mirror.) Pink concrete Roman thrones match the pink gravel, and look well, though they are monstrously uncomfortable to sit on. (One can't try out a seat of wet clay in a studio to see how it fits.)

Then endless pots of flowers, all trying to catch somehow one of the fixed colors. Blue lobelia matching the blue in the posts. Sage and gray-green foliage to match the ironwork. Yellows to repeat the yellow in the tile tables. Salmon pink to carry about the pink of gravel and thrones. Copper beech behind blue and gold posts, tying in with bronze statue, brick, and brown-stained timber. And green everywhere, just to show it is a garden and belongs with God's green New England out-of-doors.

Vivid silhouette is of prime importance in garden sculpture, and no background is equal to the sky for emphasizing the outline. Until this statue by MacMonnies was moved here, no one ever saw its back. The iron racks on the wall support flowerpots in the wind, as is done in Seville

The garden is surrounded by oak piles, carved, colored, and gilded, and reminiscent, of course, of Venice. The pattern of the 'carpet' and the general gayety are amusing from the guestrooms, and later the gentle splash of fountains in the moonlight is not a bad lullaby to send one off to sleep





Chinese lacquer red in the sofa and curtains, black and white zebra-skin fabric in the hangings and also on the sofa, and neutral colors in walls and rug are combined with a sure hand in this apartment decorated by Frank Everest Moffat

TAMING THE MODERN IN A SMALL APARTMENT

By JEANNETTE LOWE

When the Machine Age first reared its ugly head in modern decoration there was little in the bleak, uncompromising prospect offered to make the ordinary, God-fearing person care to exchange his Morris chair for any grim equivalent of galvanized iron and pigskin. Now that the early self-conscious stage of extravagances and freakishness has been survived, one of the interesting phases to watch is the increasing adaptability of the modern style to small city apartments. No longer is there the feeling that the designer, having accepted machinery as a tool, must also be dominated by mechanical patterns. Good modern work in a room to-day shows respect not merely for the machine and its profound implications. It respects as well the people who are going to use the room, even in lighter vein going so far as to consider their small preoccupations and foibles.

The distinction of this small New York apartment belonging to Charles A. Conkling is simple: its basic plan is one of quiet

unbroken lines; the glowing Chinese lacquer red of its curtains and sofa is securely established against a neutral background of walls and rug, and it has that rare sense of spaciousness within small compass so hard to achieve in apartment rooms to-day. A definite part of the design lies in the black and white of the zebra-skin fabric at the windows and on the sofa. The decorator, Frank Everest Moffat, showed himself a skillful mixer of ingredients, for he has put in just the right amount of this material, too much of which would easily be overpowering. Its effect in a modern room is a subtle blend of twentieth-century civilization with the savagery of the jungle, and one is moved to imagine vaguely the faint far-off booming of the tom-toms.

It takes no Scotland Yard intellect to deduce the fact that the man who evolved this apartment has an interest in music, — he is, actually, a professional dancer, — for the piano is made a special feature. It is, as a matter of fact, one of a special design by

Helen Dryden. Another clue to the tastes of the occupant lies in the fact that animals are the subject of nearly all the pictures and small objects. Over a bookcase hangs an engraving of a lion by Jouve. A chromium seal balances a crystal ball on his nose, and seals in pairs decorate another bookcase. Over the sofa hangs a circular plaque modeled by René Prahar with an ibis as the subject. Monkeys may be detected on sundry ash trays, and the guileless visitor battles with a wire-haired fox terrier in the flesh.

When bookcases are not built in, as they should be in a proper modern house, the way that they are to be disposed of must be the subject of considerable thought. In this country it is unusual to find any built-in furniture, — desks, cupboards, sideboards, or bookcases, — as is usual in modern German houses, for instance. In this apartment bookcases form the ends of the sofa, and a slender skyscraper set of



shelves exactly fits into a small space in the window group, while a typical modern arrangement of shelves holds the bulk of the books.

The radio, that *sine qua non* of modern life, stands between the windows and is of a simple design, better than is usual. The advance in radio-cabinet design has been considerable in the last few years, but it still has far to go. But how much better to make one look like itself than to disguise it as a cuckoo clock or other anomalous object. This one seems to be an effort in the right direction at least.

The quiet tones of a beige rug of geometric patterns and gray chairs piped with patent leather are in the low key necessary as a background for the high (Continued on page 34)

Animals in various media form the accessories of this room and mark one of the hobbies of the owner

Over the sofa is a circular plaque modeled by René Prahar, with an ibis as the central design, and amusing little carved monkeys are to be found on sundry ash trays

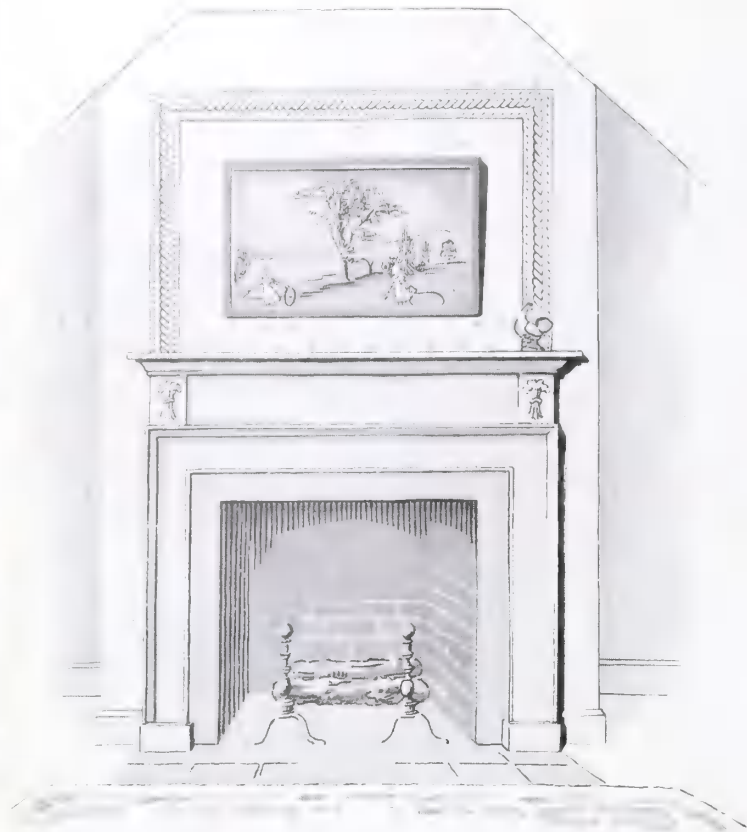
The piano was especially designed for the owner by Helen Dryden, and the wall panel in the bedroom was painted by James Reynolds



EASY WAYS TO USE THE

PAPER BORDERS

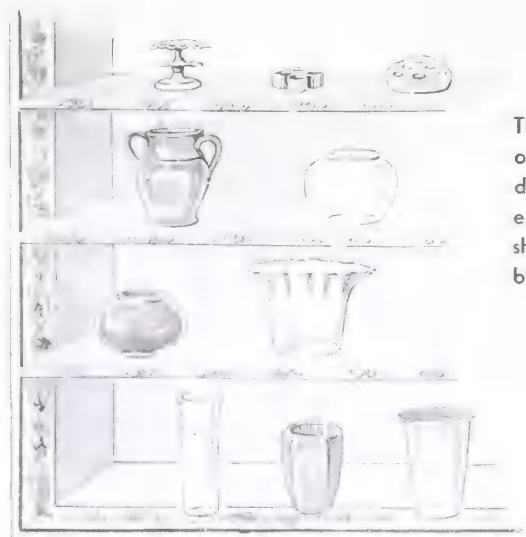
By DOROTHY M. POWER



Character is given this bedroom overmantel by a paper border spaced on the walls to emphasize the lines of the fireplace. The wallpaper shown has a white background with red design, and the border shows the same gay colors reversed

The new wallpaper borders are one of the season's best seasonings for an otherwise spiceless room. Perhaps 'new' is used inadvisedly, for of course wallpaper borders have been made and used for a long time, but never have they been available in such charming colors and designs.

The borders vary in width from two to twenty inches. There are the ribbon and rosebud designs that would do for little rooms with slanting ceilings; the wide formal borders with architectural designs, formal enough for any city dwelling; the Victorian swags, picturing tassels, fluffs, and furbelows, fitting accents for the rooms with black walnut furniture grape-adorned, and bases of cat-o'-nine-tails; the modern borders, — modern as to-morrow, — whose simple patterns flaunt exquisite color combinations, magenta and silver, Pompeian red and chalk white, greenish yellow and dove gray.



The shelves or cupboards of flower rooms may be decorated with borders either placed flat on the shelf or mounted on cardboard and used as edging

You already know the usual uses for such borders, — around the top of a room, following the baseboards, or outlining windows, — but following are several suggestions for new ways of using these paper accents, ways you can incorporate in your own homes, doing the work yourself.

First, imagine a child's room in an early Colonial house. The small projecting fireplace is the focal point in the room. The wallpaper is typical — white ground with a red orderly figure. Use a paper border here over the mantel, one with a red ground and white design, as a frame for the picture to be hung. The border in this case is spaced on the wall to emphasize the lines of the fireplace, the corners carefully mitred. This represents an outlay in money of less than one dollar, and in time of less than one hour.



Plain hampers and wastebaskets are improved by the application of colored borders, which should be protected from spattering by a finishing coat either of transparent lacquer or of shellac

Hampers and wastebaskets for bathrooms or powder-rooms may be doubled in style by having paper borders applied to them. Plain hampers and baskets of painted wood fibre are comparatively easy to find, but left plain in white or cream color they have a slightly surgical look that is far from cheery. Paper borders used this way should be protected by a thin coat of transparent lacquer or shellac so they will not be marred by spatters.

In an old Beacon Hill house the dining-room is reached only by stairs direct from the living-room. A scarlet and yellow border pasted on the pale green wall just at the top of the baseboard outlining the stairs makes each trip up and down seem a mere nothing. One should be careful in using the border thus that there is a good stopping place, for obviously it cannot just end anywhere. The line should be broken by a sharp corner or by a definite upright.

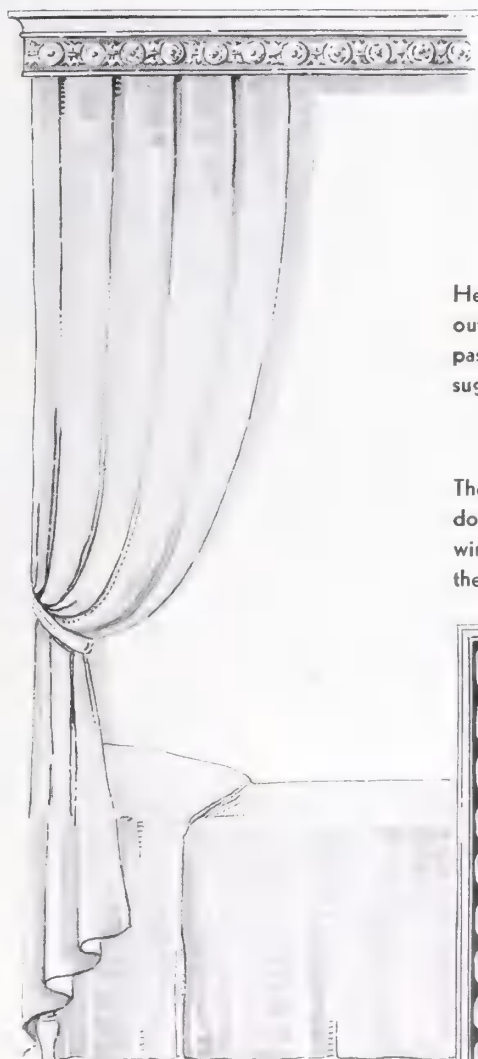
I saw a border used most effectively recently in a small apartment living-room. There were two windows in the room on opposite walls. One was curtained as usual, with thin glass curtains and with overhangings of greenish-blue moire. The other window had sun almost all day and had been fitted with glass shelves for dozens of little flowering plants. There was no room for either glass curtains or overhangings, but a paper border carrying the color of the overhangings was applied flat to the trim of the window. This recalled the color appearing on the other wall, but, what is more, it 'held in' the pattern created by the plant arrangement so cleverly that one

did not at all realize that the window was bare and curtainless.

The shelves or cupboards of flower rooms may be decorated with borders, either placed flat on the shelf or mounted on cardboard and used as edging. What more fitting than orderly rows of paper nosegays for the vases, jugs, and jars awaiting real flowers? Here again protection in the way of glaze or shellac would be wise.

Unpainted furniture presents unlimited possibilities. A really smart use is to apply a suitable paper border to the flat moulding at the top of a canopy bed. The cornices of the windows could be made of the same moulding treated in the same way.

The method for applying these borders varies a bit according to the use to which they are to be put. For an already papered wall or plaster wall, cold-water paper-hanger's paste is best, following the usual procedure of pasting the back first and trimming the edges afterward, using for this a regular cutter or razor blade fitted into a handle. The reason for this seemingly backhand method is that the borders are printed two or three on the width of each roll. (Do not expect to receive them all cut ready to apply.) It is easier to paste the entire back side, fold back, and trim the edges neatly than to cut first and try to apply the paste to the very edge. The latter way, with the natural tendency of the paper to curl and twist, works the paste to the front side of the border, makes paste stains, and, most disastrous of all, may smooch the color off in places.



Paper borders may be used to finish unpainted furniture, and the one illustrated above is very effectively applied to the flat moulding at the top of a canopy bed

Here the baseboard at one side of a staircase is outlined with a scarlet and yellow paper border pasted on a pale green wall. This is a very good suggestion for a stairway to a basement room

The paper border around this curtainless window balances in color the overhangings of a window opposite and also cleverly 'holds in' the pattern created by the plant arrangement



However, a most satisfactory job may be accomplished with scissors, glue, paste, or rubber cement, if there is only a small amount to be done. The narrow borders cost under thirty cents a yard and you need buy only what you require, but if it is your first attempt at this kind of handiwork it would be wise to buy an extra yard or so to practise with, as paper and glue have a way of being difficult to handle if one is not adept.

Now that I have listed the possibilities of paper borders and pointed out the hazards to look out for, one more word of advice — don't overdo the idea. Just as an otherwise perfect salad may be ruined by too much seasoning, just so these little borders, if they appear in every corner of your house, will lose their flavor. So my final warning and suggestion is — decide upon the spot that cries out for this treatment, and make that spot sing.



Photograph by David J. Koser

DECIDEDLY NAUTICAL

Objects shown by courtesy of Gerald S. Warner, Inc., Pitt Petri, B. Altman & Co., Lewis & Cassano, and W. Taylor, The Mayhew Shop, Ltd., Kottelbusch, & Warren, J. A. Leisman, Inc., and R. H. Macy & Co.

In the upper left corner are lamp and vases, boxes, ash trays, a door stop, and a ship's bell, all ready to bring a flavor of the sea to the house. To their right are a hemp mat in green with rope and anchor in white stencil; a paper, 'The Coquillages,' with shells of various shapes and sizes; a cotton material of red, white, and navy-blue stripes; and a bath towel with ships in full sail. In the lower left corner is the Barnacle Bill chair, of bright marine-blue iron and white cotton rope in star design. To its right are pillows with waterproof covers, and white fish plates, bowl, and platter. Dividing the sections are paper borders of rope and wave design which come in all colors

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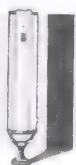
kitchen, but not shown in the picture, are other Monel Metal surfaces. They gleam from the tops of tables, kitchen cabinets and refrigerator. And in the laundry, there's a washing machine and a hot water tank also made of this lustrous, non-rusting metal.

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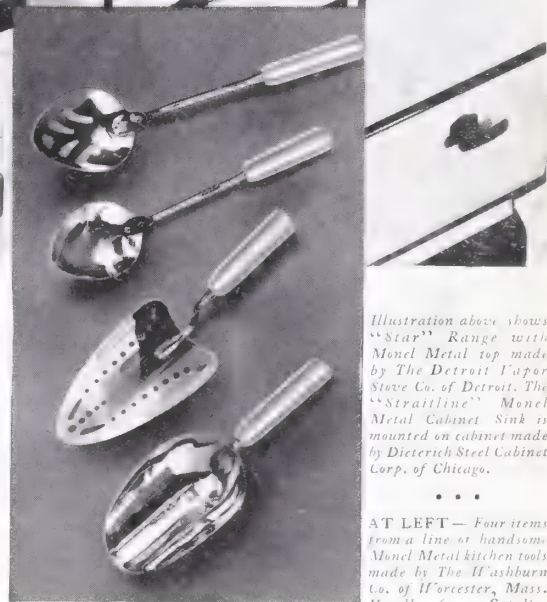


Illustration above shows "Star" Range with Monel Metal top made by The Detroit Vapor Stove Co. of Detroit. The "Straitline" Monel Metal Cabinet Sink is mounted on cabinet made by Dietrich Steel Cabinet Corp. of Chicago.

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THE HOUSE BEAUTIFUL
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THE ALWAYS-POPULAR DIANTHUS

Continued from page 17

made. A similar plant, with the same flowers of pure yellow, on taller stems, has come to this garden as *D. aridus*.

The greater quantity of species in the genus *Dianthus* belong to the second group, and have their flowers but one on a stem, or the stem forked a few times, the flower solitary. A few of this type have the leaves flat and green, like the foliage of the clustered group, and the flowers are nearly odorless. If the flowers are quite large, the stems branched, the plant is some form of the Chinese pink (*D. chinensis*), in many forms and strains. This may be purely annual, but usually the roots live over for a second year, and some forms are perennials for a time. Many species names are made for the variations in this group, as *D. diadematus*, *D. laciniatus*, *D. seguieri*, *D. latifolius*, *D. imperialis*, and others. The colors of this group run from darkest reds to pure white, barred and banded, semi-double. The bloom is almost continuous, and particularly good in the autumn of the first year, uninjured by the first frosts. This group is best as an annual, for bedding and cutting.



ALPINE RELATIVES

Some of the alpine relatives of the green-leaved kinds are tiny plants, very special for the rock garden. Best of these is alpine pink (*D. alpinus*). From a little evergreen rosette of flat, dark green leaves there rises, in May to June, on very short stems, a flower as big as the Chinese pink, rose, red, or white. A moraine or moist spot on a north slope suits this plant best, for hot dry spots are fatal. It is one of the most pleasing of alpinists, yet it insists on certain conditions, without which it won't live long.

The other extreme of ease of culture of the green-leaved kinds is maiden pink (*D. deltoides*). This has little rounded green leaves, but in wide flat mat, ever becoming wider. As a creeper it has great speed. When not in bloom, lack of fragrance to the foliage not being noted, it might be some of the dwarf thymes. Escaped seedlings I have mistaken for a mat of thyme, until I tested for foliage odor. It is one of the best green covers for sunny spots among rocks. In late May and through June slender wiry stems arise some six inches, with rather small solitary pinks of clear rose. There is a dark triangular blotch on each petal, whence the Greek 'delta' in its name. But most pinks have zonal markings of some sort. This pink will spread over any dry soil in sun, whether sand, gravel, or cinders. It is not in the least affected by dry summers, and its winter hardiness is perfect. After the flowers have become seed heads I prefer to cut them off, leaving the evergreen mat for another eleven months. Every rock garden should

Paul J. Weber



The sand pink (*Dianthus arenarius*) is dwarf, with white, deeply fringed petals

have some of this pink, but it may soon cover too much area and smother its neighbors. The variety Brilliant is a darker red; there are pure whites, and pale pink shades with the triangle mark faint or strong. Seeds will give you a long range of color forms. A choice variety may be divided without ceremony, with great ease. This seems to be the only species that roots at every joint; at least what was sent me as some rare alpine grows into what looks like a form of maiden pink. Farrer lists *D. woodfordii*, a hybrid of the alpine and maiden pinks. Let us hope that this combines the beauty of one with the vigor of the other.

More than half the species of *Dianthus* have narrow, wiry, gray-green or blue-green leaves, evergreen, mostly in big tufts at the base of the plant. The greenhouse carnation (*D. caryophyllus*) was hardy once, and in old gardens there may still be seen a tall branching *Dianthus* with small red carnations all summer, with pungent fragrance. This is very hardy, and probably the ancestor of our greenhouse types.

A hybrid of the carnation, or a related species, is the Allwood group (*D. allwoodii*). These are almost little shrubs, evergreen, with half-size carnations blooming continuously. The plants are hardy, but cold wet winters and hot dry summers are a strain on their dispositions when left to care for themselves. In a special spot, as a cold frame, they are hardy carnations. Usually with me they make small trees the first summer and turn to brown dead hay during the following winter. A New England climate presents too great a range of extremes for their best health, and they are more happy south of this region.



THE FRAGRANT CLOVE PINK

The common garden representative of the gray-wire foliage type is the grass, garden, or Scotch pink (*D. plumarius*), the fragrant clove pink. It varies a great deal from seed, and 'rare' species received as seed from Europe grow into this also. This plant must be abundant in all plantings of *Dianthus*. Other than the carnation, it is the most bulky of these gray kinds, ranging from a dwarf tufted mat in a dry field to great leggy sprawling plants in the rich border. The flowers may be rather small, single or double, rose, red, or white, or nearly as large as carnations and as double. But the spicy fragrance of the flowers is the best field character. It seeds itself, and in a group of choice species it soon smothers all. Give it a close cut as soon as the flowers fade, for neatness, and as a means of control.

There are endless varieties of this plant, some seedlings, others evidently hybrids. Some have a large single flower with special markings, as Annie Laurie; others may be as large and double as a carnation (and usually split their calyx, spilling the petals through the rent). Many are perpetual bloomers in good soil with summer watering, as Mrs. Sinkins or White Reserve, or show kinship to sweet-William, as Homer and Napoleon III. These are bedding plants, and not the old wild pink of the fields of Europe. There is no trouble in growing them, and you may find a new choice one in your own seed bed. The dwarf kinds with short stems are best for the rock garden, and how they do withstand heat and drought! Lime is an advantage, and in old walls and on steep ledges the drooping mats of gray foliage are of sufficient beauty at all seasons. In a sunny wall garden in New England this is the first plant to be considered.

But there are some fifty or more species like the garden pink, merely smaller and differing in botanical detail. For the average garden I should forget them; without your textbook you are lost, and imported seed is badly mixed, or the garden pink is received instead.



FOR ROCKS AND CREVICES

The best of the baby pinks is Cheddar pink (*D. caesioides*). This is quite distinct, in round dense blue-green mats like a small cushion, the leaves erect and stiff. The dabs of plant look quite artificial, for it never sprawls or droops. In June come small pink flowers, about half the size of the garden pink, and when plucked from the blue foliage clump the blossoms might be from any of this group. The plant reminds me of the sand dollar of the seashore, and demonstrates its change from fauna back to flora when it blooms. There are semi-double and double forms, like little pink carnations stuck on a pincushion, and var. *grandiflora* is a larger deep rose single sort. Better have Cheddar for walls and cliffs to nestle in the crevices. It is very easy to grow, and lives forever.

Lilac pink (*D. superbus*) is very tall and slender, often more than two feet when in bloom, and the flowers go down like mown grass in wet weather. The color is a pale lilac-pink, a bit unusual in a pink, but the same shade can be

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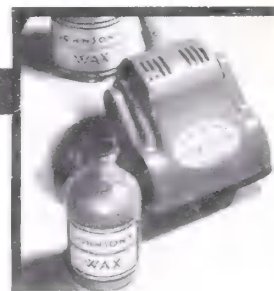
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found in selected seedlings of the garden pink. The difference is in the deeply ragged fringed petals, something like the effect of some of the fringed orchids. This is a distinct species, but too tall for its own good. So get var. *nanus* for rock planting, as it is only a few inches tall. Sand pink (*D. arenarius*) is a dwarf, the petals deeply fringed, pure white, with several flowers on the forked stem. This has been well tested for heat and dry summers.

Foreign lists for rock gardens have a half hundred more names — *D. pinifolius*, *D. microlepis*, *D. freynii*, *D. graniticus*, *D. cyri*, *D. glacialis*, *D. neglectus*, *D. subacaulis*, *D. suavis*, *D. hyssopifolius*, *D. squarrosus*, and so on. I am planting them as they come, and hoping that there will be sufficient difference so that I can tell them apart and make notes on them. They are good rock plants for dry sunny places, but Cheddar is as good as any of them. Of this host of unknown alpine jewels the one distinct kind is banded pink (*D. zonatus*), with gray foliage in a mat, but with big flowers of the alpine pink, with a deep red band in the centre of the flower. It seems to be easier to grow than the alpine pink. Ringed pink (*D. callizonus*, beautiful band) is also a blue-green mat, spreading from underground roots. The big flower, close to earth, is purplish, with a central zone of white dots, the petals rose on the underside. This is not difficult in a good rock garden with some summer moisture. There is also a *D. call-alpinus*, a hybrid of this with the alpine pink. The special appeal of these alpine pinks, banded, ringed, alpine, or the hybrids, is the huge flower so close to the tiny tufted green or gray mat of foliage.

THE VACATION HOUSE

Continued from page 11

which permanently protects them against decay and insect attack, and permits the logs to be stained any color desired.

Designs Nos. 2 and 4 are to be framed with regular dimension lumber, as in ordinary wooden construction. In design No. 2, log siding is suggested as an outside finish. This is ripped from the outside of large logs, and as it is ordinarily waste lumber it can be secured very cheaply. The edges should be squared up and finished with a shiplap joint. It can be purchased all prepared for this purpose.

In design No. 4, a vertical batten finish is indicated for the outside. This can be secured by nailing rough-sawn boards right over the sheathing, leaving a slight joint between, over which is nailed a strip approximately 1½" wide by ½" thick. Another way this is sometimes done is to use tongue and grooved boards, possibly 1¼" thick, having a heavy bead or V to give a shadow at the joints. Both treatments give the same general appearance, and look well covered with whitewash or a light gray creosote stain.

The roofs would appear best covered with heavy hand-split shingles and left to weather — or given a coat of weather-gray creosote stain. If a fireproof roof is desired, one of the standard brands of rough-finish cement-asbestos shingles of a weather-gray tone could be used.

PLAN FOR OCTOBER BLOOM IN THE GARDEN

Continued from page 13

disturbance. Sometimes you will just want to set the pots on top of the ground temporarily, especially to fill a space until perennials which have been cut back get started again, without interfering with their roots when they are making a new growth. Or if you want height in the back of a bed, the extra height of the pot may be an advantage without being noticeable. Of course these pots will dry out faster than the plunged pots and the rest of the garden, and will require more frequent watering.

Besides these plants which in their effect count as garden plants there is the use of potted plants as such. As they are easily movable and transferable, they can be replaced when they fail and thus can help to prolong the season. Almost any plant can be used in a pot somewhere, but those that are naturally fluffy or drippy or full and compact and roundish are perhaps the most usable. Aside from greenhouse plants, petunias, marigolds, and the faithful Geranium are the best. Every size and shape of pot and tub has its place. Ordinary butter tubs are most useful.

Requested to get butter tubs from her grocer last summer, Mrs. F. came home with two enormous tubs about twenty inches in diameter and the same height.

As the terrace and the garden were very small, I wondered how I could possibly use these things. However, we put them in the driveway and soaked them for about two days, washed them out several times with hot water, cut four or five holes about one inch in diameter in the bottom of each, painted them bright green, put a layer of broken flowerpots and stone in the bottom, and filled them with very good loam. As it happened, we had to buy loam from a florist to fill them, but of course garden loam would serve the purpose. Then we put into each five large pale yellow Aztec marigolds which we had potted two weeks previously. We planted them to cover one inch deeper than they had been set in the pots, and later, as the soil settled with watering, they went still deeper and we added more soil on top. These tubs were planted the latter part of July, just before the plants were ready to flower. They began to bloom in August, went through September, and on the tenth day of October were four or five feet tall and a mass of bloom, a pale yellow pattern against the dark evergreens.

Another way of holding bloom in the garden late in the season is to make second and even third plantings of those seeds which are sown where they are to grow and flower, such as sweet alyssum, California-poppies and Shirley poppies, babysbreath, and mignonette, but this is difficult to handle except in very small spots without having a vacancy in the garden between seasons. Even these supposedly non-transplantable varieties are better planted in boxes or pots in the working garden, thinned out, and then the whole box or pot set in the garden after it has made some growth. This can be done with practically no disturbance to roots.

Finally a sure way of getting late bloom is to use plants that will naturally flower then, either in the first or in a second blooming. The list of plants on page 13 gives a few of those that will bloom in the late autumn.

THE HOUSE OF TO-MORROW

Continued from page 19

Room was described in detail in the June *House Beautiful*. It is so placed as to have sun all morning. It is large enough for two people to work in. The arrangement at the sink is especially planned with this thought in mind, and one person can wash the dishes and another can wipe and put them away without interfering with one another. It also permits a child to indulge the natural desire to 'help Mother.' A garbage incinerator hopper door is just inside the door to the cellar stairs, and a broom closet is equally accessible to the kitchen and to the rest of the first floor. The incinerator takes trash from wastebaskets as well as garbage, and it is therefore better not to locate this in the kitchen itself.

A One-Car Garage. This is accessible under cover from the front porch. It faces the street, because this arrangement leaves a maximum of the lot for living purposes.

An Outside Cellar Entrance. This gives easy access to cellar storage space for screens, garden tools, vegetables, porch furniture, children's sleds and bicycles, and so forth.

The Owners' Room, 14' 6" x 14'. This has space for two beds, has two closets, is large and sunny, and looks out on the garden.

The Guestroom, 14' 6" x 11' 6". This also has room for two beds, with a bureau, dressing table, and desk.

One Child's Room, 9' 6" x 12'. This has morning sun and could be connected with the parents' room by a door, if desired. This, as with all the bedrooms, has a cross draft.

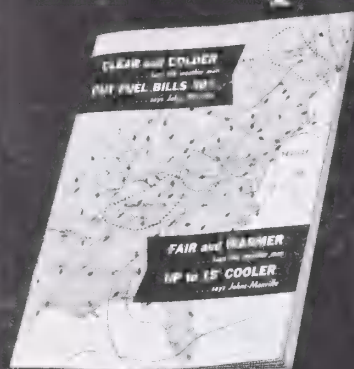
The Bathroom. This is large enough to provide room for storage of towels and supplies, a soiled-clothes bin, a folding pressing board, and shoe-shining equipment, in addition to the regular fixtures. There is a shower fixture over the tub. There is room for two lavatories, if desired, to speed up the use of the bathroom in the morning.

The Hall. This is of minimum size and contains a linen closet and broom closet. The importance of a broom closet on the second floor, with a full set of equipment, is often overlooked.

Expanded House. As was stated before, the house is so planned as to be easily expanded. As the smaller plans show, the garage ell can be brought forward and increased to take two cars, leaving space behind for a playroom. A laundry can also be added, and two rooms and a bath for the children upstairs.

The Laundry, 6' x 9'. This would probably be one of the first rooms added, since the original house must have its laundering facilities in the cellar. The first-floor laundry is recognized as a distinct advantage, especially when the woman does her own work. Here it is built as an alcove of the kitchen, so that the housewife can attend to laundering and cooking at the same time. The drying yard is

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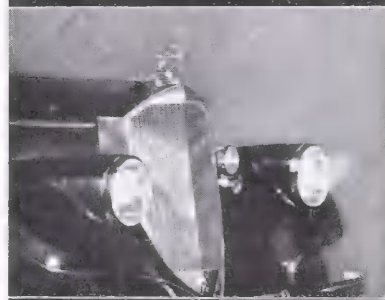
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just outside and gets morning sun. The laundry contains a laundry tray and washing machine, an electric ironer, and a built-in ironing board for handwork. On stormy days clothes can be dried in the cellar or on the porch off the playroom. The cellar with its oil or gas heater will be a clean, usable space.

The Playroom, 12' x 21' 6''. This room is so placed that while the children are young they can be easily supervised from the kitchen (as can also the play yard). It is directly connected with the stairs and with the front and back doors, so that the children do not have to go through the rest of the house to reach it. As they grow up, this room would be used for a study room and for a second living-room, where the older children could entertain freely without disturbing the other members of the family.

A Two-Car Garage. This replaces the single one of the original house.

A Children's Suite of two bedrooms (10' 6'' x 15', and 8' x 12') and a bath. This is placed over the playroom and can be reached from a landing on the stairs. The original child's room might then become a study or a sewing-room.

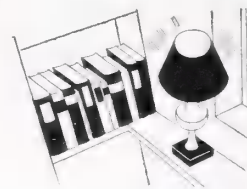
A Second-Floor Sitting or Sleeping Porch. This is added over the first-floor porch and connects with the owners' room or the guestroom, or both.

The outside appearance of the house expresses an orderliness and simple grace which are appropriate to the new spirit. There are no meaningless parts or pretentious decorations. The house is built of wood with a smooth surface of shiplap boarding outside, since wood is still the cheapest building material in this country. The brick chimneys are painted to match the walls. The fence enclosing the front yard is also made of the boards, with lattice strips applied, as they are also to the walls of porch and garage. Vines on the lattice and one large elm tree in a smooth lawn are suggested as the only planting needed for the front yard, since a restrained and trim appearance is the essence of the character of the house. A flower border, an open lawn with fruit trees, and a play yard for the children's exclusive use are shown at the back of the house, where they can be used as extensions of the living areas. A vegetable garden could be made at the back of the lot. The house would fit a lot about 80' x 100' in size.

With such a house and equipment the average small family could run itself with a minimum of labor and a maximum of enjoyment. There would be ample opportunity for each member to have a life of his own as well as a pleasant part in the common life of the family, in an environment of simple, wholesome dignity. The original house, including porch and one-car garage, contains 25,000 cubic feet. At thirty cents a cubic foot, this would bring the cost to \$7500. At thirty-five cents a cubic foot, the price would be \$8750.

TAMING THE MODERN IN A SMALL APARTMENT

Continued from page 25



lights of red in the room. The general effect is harmonious—stimulating, it is true, but not startling.

The small bedroom alcove is furnished with two chests of drawers and a bed, all modern, of a pale wood with shiny finish, very simple and rectangular. Over the bed, which has a cover of the same Pompeian red as the curtains in the living-room, hangs a fine wall panel by James Reynolds. As always in tiny boxlike rooms, a wall decoration of size enhances the room's proportions. Incidentally the bed cover was originally planned to be of suède, but this was found to be too expensive. An excellent substitute material is the soft stuff of which children's play suits are constructed.

The arrangement of this apartment is a typical one in New York. It has the not unusual disadvantage of being situated on a busy, noisy thoroughfare. And yet it demonstrates the fact that, with furnishings which are attuned in style to 1933 and accessible in department stores to-day, it is possible to have comfort and a chance for restful, orderly living.

WHAT SHALL I PLANT?

By DOROTHEA K. HARRISON

Pale yellow carries wonderfully in the garden, and in no flower as well as in the iris. Two of the newer ones are especially good. Sunlight, a Sturtevant origination, has large clear yellow flowers and is 3' tall. Yellow Tomtit, from England, is a gem for the front of the border — it is one of the late dwarf bearded iris, only 14" high. In Figure 1 you see it with long-spurred columbine. I can think of nothing lovelier than this variety planted in front of the blue ones. This is a good time to plant iris.



Fig. 1

Sunlight may be had for \$3.00 each; and Yellow Tomtit, \$1.00 each, three for \$2.00; postage paid on orders of \$2.00 and over → Miss Grace Sturtevant, Glen Road Iris Gardens, Wellesley Farms, Massachusetts.

Why not some autumn crocus of your own, if you are not traveling in Switzerland where they grow wild? Their lilac-colored flowers are always



Fig. 2

a fresh surprise, showing in the grass (Figure 2) or against the background of a rock garden from September to November. They should be ordered now for planting in September. They

cannot be naturalized in a clipped lawn, preferring a meadow which is mowed but twice a year. *Crocus zonatus*, rose-lilac with a yellow centre and orange zone, is probably the most satisfactory for naturalizing. If you are venturesome, you will try *C. speciosus*, too, which is bright violet-blue with light orange-red anthers and yellow throat. Both varieties are 50 cents for ten, \$4.50 per hundred, postage extra → John Scheepers, Inc., 522 Fifth Avenue, N. Y. C.


Mentha requienii is a nice little aromatic plant to tuck into the paving in a moist corner. Either choose a place which is naturally moist or one where the spray from a fountain will blow over it occasionally. It is really flat enough for a paving plant, and has, in its tiny, round, bright green leaves, a delicious minty odor. As with some other members of the mint family, the lavender flowers in mid-summer are not especially showy. Pot-grown plants may still be put in now, if you give them care. These are 35 cents each, and \$3.50 per dozen. Express charges will be extra → Towson Nurseries, Inc., Towson, Maryland.


Orchid-flowering dahlias (Figure 3) are a particularly decorative version of the single ones which are so suitable for cutting. In these newer ones the petals are curved in a charming manner to show their reverse, which is frequently of a different color. They grow on bushy plants about 3' high, just right for accents in the annual



Fig. 3

garden. If you like to take great pains to obtain perfect blooms, they may be trained to three or four stems and staked. Of the seventeen varieties offered these appealed to me: Chamois, of the same shade as named, with slight red tints; Everest, pure white; Citronella, canary yellow with crimson reverse; Ruby, light ground mottled with ruby, ruby reverse; and Swan, pure white with rose flush on the reverse. Plants are 75 cents for three, \$3.00 per dozen, not including transportation → Charles H. Totty Company, Madison, New Jersey.





Tulipa Sylvestris. Sweet smelling. Small, graceful, butterfly-yellow variety for the rock garden. Multiplies rapidly. Grows 16 inches high. 12 for 65c. 100 for \$4.50.

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ORDER now and make sure of having some of the rare new and unusual bulbs not obtainable in the Fall. Order must be in before August 1st or you will lose out.

Furthermore, all orders placed before August 1st are subject to a special 5%

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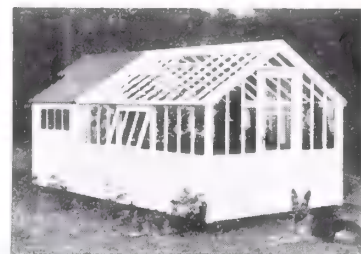
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furnished Hodgson Houses — indoors at the addresses given below — outdoors at So. Sudbury and Dover, Mass. Or send for Catalog HAA-7. Address E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass., or 730 Fifth Ave., New York City.



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NEW YORK



TRAVEL

STONE-AGE TOUR

Last summer I went on a twelve-day 'Round the Gulf' cruise and found that I'd seen almost as many people as if I'd gone round the world — and I'd glimpsed a pre-historical age for good measure!

A picturesque variety of races border the Gulf of St. Lawrence — right at our back door. Starting from Montreal on a comfortable Clarke S.S. cruiser, we steamed down the St. Lawrence, the cradle of New France, suddenly found ourselves speaking English again among descendants of British and Hanoverian soldiers who settled at Gaspé after the War of Independence, ploughed past the Percé Rock across to Newfoundland, with a coast unsurpassed by the Norwegian fiords, saw the headquarters of the Grenfell missions at work at St. Anthony, and so across the Strait of Belleisle to Labrador, the country of the Eskimos.

There we began to pass back through history. The hardy 'livyerres,' or permanent white population, descended from early English fishermen, still drop their aitches and use idioms of Queen Elizabeth's reign. Then along the North Shore toward the Saguenay and Quebec, stopping over for a glimpse of the Stone Age at Seven Islands. Here groups of Montagnais Indians were slouching about their village, clad in shabby silk stockings, gaudy blouses, or 'store pants.' But this was July. I learned accidentally that by the end of August — O-po-o Piishum, the 'Month of Flight' — the whole population, invalids and aged excepted, would be on their 600-mile journey by river, lake, and portage, to the ancestral hunting grounds in central Labrador.

There they live a life which is essentially that of the Stone Age. Men, women, and children all play active parts in that semi-Arctic struggle for existence. Game must be killed, clothes and moccasins manufactured from the skins, pemmican cured, snowshoes made, furs cleaned and stretched. All through the winter each hunter plods the rounds of his trap line, col-

lecting furs, rebaiting traps, until, when the fur becomes poor or 'common' in the spring, the furs are packed and the huts abandoned. June — Nipish Piishum, 'Leaf Moon' — finds the Montagnais in their canoes, homeward bound for Seven Islands, there to sit and sun themselves on unpainted porches, watching me and my kind with stolid eyes, as we wander around and wonder how these poor Indians spend their time! — R. S. K.

WORDS- WORTH'S COUNTRY

If you are planning to make a visit to the Lake District in England, you will be wise to make your headquarters at Dale Lodge Hotel in Grasmere. It is a delightful English house where you feel at home instantly. There you will enjoy the delicious teas which are served either before a blazing fire in the drawing-room or out in the garden. From Dale Lodge you can easily walk over to see Dove Cottage, where Wordsworth brought his bride in 1802. It is a charming cottage, with a very tiny guestroom where the Wordsworths entertained Scott, and a very tiny kitchen and dining-room. Hanging above the stairs there is a little cuckoo clock which is said to have announced the hour at noon one day in April, 1850, and afterward ceased to tick. At the same time Wordsworth is said to have breathed his last. In the churchyard at Grasmere a plain slab marks his resting place.

Out behind the cottage is the most beautiful garden which climbs up the 'hill, where one can sit and gaze at the blue waters of Grasmere.

There are many other places one may easily reach from Grasmere. There is Conistone, where a runic cross marks the grave of John Ruskin, who spent the last decade of his eighty-one years at Brantwood. Then there is Windermere, where you will enjoy a steamer ride on Lake Windermere. But no matter where you go or whatever lake you see, whether it be Derwentwater, Ullswater, or Thirlmere, you will still find Grasmere a charming place to return to. — M. R.

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WINDOW

SHOPPING



Few people enjoy shopping at this time of year and so, to save you the trouble, I am showing you this month a few of the things you may be wanting to buy for your own use or for those inconsiderate friends who insist upon having birthdays or weddings in midsummer. Please order directly from the shops whose addresses are given for your convenience.

Mary Jackson Lee

1 Salad in this pure white bowl with its delicate leaf tracery would tempt the sternest anchorite, especially were it tomato in a crisp lettuce garland, lobster mayonnaise, or any of the delectable gamut of fruit or vegetables which combine so gayly. The bowl is 9½" in diameter and 3" deep, with a pure white china fork and spoon of the same ware included for the very modest price of \$2.00. This china is an imported reproduction of the expensive Spode,



and is sold at a price which is a fraction of what the original would cost. The 8"-diameter salad plates to match are \$7.00 a dozen. A larger bowl, 12½" in diameter and 4" deep, may be bought for \$3.75, and a matching chop plate for \$3.50. Any hostess could set a buffet supper table of real distinction with this white china, combining it with decorations of white flowers and candles. • Reichardt's, Grand Haven, Michigan.

2 This gorgeous map of Long Island and the adjoining shore would provide a fine overmantel decoration for anyone interested in this fascinating part of the country. For a hostess present it could not be excelled, and even a child could learn a great deal of geography and history from a study of it. It is 26½" x 36½", and its decorative coloring

shows a brilliant blue ocean, with the land a warm cream, and many touches of green in the scrolls and legends, all reminiscent of an ancient



map of early days. The places of interest, famous historical spots, and such, are plainly marked, as well as the names of all the important towns on both Long Island and the mainland. All around the edge of the map is a 2" border, giving illustrated historic details of American history, with the band across the top showing native fishes and seaweeds. This is the only contemporary map of Long Island, and certainly many lovers of this beautiful vacation land will be delighted to have it. Price \$2.65, postpaid. • Washington Square Book Shop, 27 West 8th Street, N. Y. C.

3 Chromium and glass combined always seem cool and inviting, and this charming bowl and tray particularly so. The glass bowl is



3½" high, and has a delicate all-over pressed pattern which is reflected in the silvery surface of the 6½" chromium plate. The ladle, too, with its bold C-curved handle, is of shining chromium. The little set is only \$2.50, a price to make housewife and bargain hunter alike take notice. It will be sent express collect. • Stern Brothers, 24 West 42nd Street, N. Y. C.

4 Everyone is interested in gay accessories for beer parties now, and there seems to be no end to the novelties for 3.2. The red and white checked cloth of fine gingham is 32" square (just right for a bridge table) and there are four 10½" square napkins to go with it, at a price of \$1.25 for the set. The novel handmade bottle holders are of woven reed, and you can see at a glance their possibilities — no moisture running down on the table, bottle always in place and not easily tipped over, and a strong handle to facilitate pouring. They are woven with bands in a choice of colors, red, green, blue, and



orange, and are priced 50 cents each. The good-looking clear glass mugs are \$1.00 each, and each one is embellished with a sport scene in ground glass, the designs showing hunting and riding and shooting. Postpaid. • Abercrombie & Fitch, 45th Street & Madison Avenue, N. Y. C.

5 The naïve charm and gayety of these two little long-legged colts instantly appealed to me, and they have that imaginative yet lifelike quality seldom to be found except in real works of art. They would be delightful as ornaments on the mantelpiece of your summer living-room or flanking the centrepiece of your din-

ner table, and the slit in their off sides makes them serve, if you wish, as very adequate little flower holders. Their coloring is as refreshing as their design



— all white except for a bit of pale yellow under the black spots, a spray of green up the centre, and a zigzag of salmon color along the base. They stand 6" high and cost but \$1.75 a pair, postpaid. • Miss Browne, 106 Marion Street, Brookline, Massachusetts.

6 Have you a house of your own that you would like to immortalize in a hooked rug? If so, you can send a photograph of it to the address given below and have the picture drawn for you on burlap all ready to work. In addition to the picture of the house (more than one if possible) any names and dates which you wish placed around the border should be sent, and details of coloring given. I can imagine no more interesting work for those who enjoy making their own hooked rugs than working out such an original design. The cost of patterns made to order in this way, not including materials, is as follows: \$4.50 for a 24" x 30" pattern, and



\$6.00 for a 36" x 44" design, these prices including postage. Or if you wish to have the rug made as well as

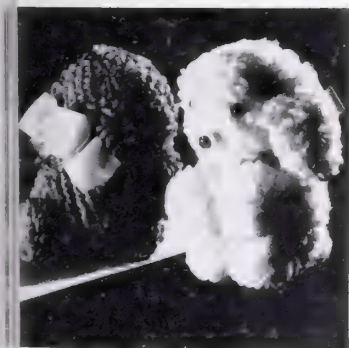
designed for you, estimates will be sent you on request • **Farm and Garden Shop**, 39 Newbury Street, Boston.

Here are real novelties in the shape of imported tea and coffee pots of fine old ivory china, which come sheathed in removable shells of chrome with knobs and feet in color. These shells have a lining whose thermal heat-retaining quality will permit you to keep liquids hot in the pots for two to three hours, and you may imagine the many



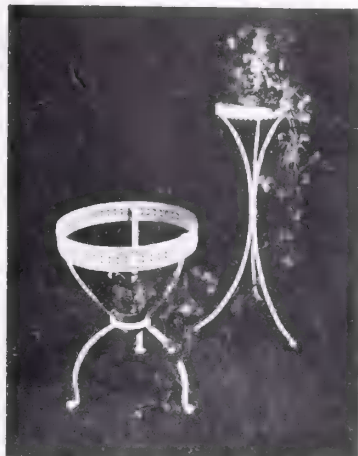
occasions on which they will be useful. Of course, for those who breakfast in bed, nothing could be more practical, and the pots would be equally good for the convalescent, the late-to-breakfast guest, or for after-dinner coffee service, when dilatory guests are often served with a brew which has become cooled by long standing. The patented spouts will not drip, the bottoms of the pots are insulated, and you may have your choice of red, green, black, ivory, or brown for knobs and feet. A teapot which holds eight cups costs \$9.50, while a little four-cup coffee-pot is \$8.00, and either would be a joy to the hostess at a buffet supper on a porch or pent-house party. They will be sent express collect • **Alice H. Marks**, 19 East 52nd Street, N. Y. C.

If you must prepare for any children's birthdays coming along through the summer months, I suggest one of these fat puppies as a gift that is sure to be hailed with en-



thusiasm by even the most toy-ridden child. A Swedish woman makes these animals by hand, and they are so skillfully constructed that every stitch is firmly fastened and cannot be pulled out. Being made of cotton yarn, they can also be washed, which is a decided advantage considering the hard wear they are sure to undergo. They may be had in either brown or white. They stand, or rather sit, 8" high and cost \$3.75 each, which includes postage • **Miss Cannon's Shop**, 32 Brattle Street, Cambridge, Massachusetts.

We no longer scoff as we once did at everything connected with the Victorian era, and this charming little table and pedestal prove that in certain directions at least its influence is well worth resuscitating. Made of iron with lacy borders decorated in gold, these pieces may be had painted either white or green. They are particularly lovely in white, and the most jaded room would be instantly revived by the introduction of such a refreshing reminder of the Gay Nineties. The table, topped with glass, stands 23" high, measures 16" in diameter, and will hold a pot of ivy underneath, while the pedestal is 10" in diameter and stands 34"



high. The price of the pedestal is \$5.35 and the table is \$8.00, which prices include careful packing and express charges • **The Handwork Shop**, 264 Boylston Street, Boston.

Here is a splendid bargain for summer housekeepers. The shop which supplies these tailored bedspreads reports a tremendous sale for them, and that will not surprise you when I tell you that a 72" x 108" spread, with a well-designed monogram, every stitch hand-applied by the nimble fingers of Kentucky needlewomen, costs only \$4.75 with monogram, \$3.75 without monogram. The spreads are made of tub-fast, crinkled crêpe, tailored with care and monogrammed and piped with white sateen. They have the great advantage of being easily laundered, with no ironing necessary, an important item in summer housekeeping. The 90" x 108" size is \$5.75 with a monogram, and \$4.75 without. The spreads may be ordered in the following colors: light blue, dark



blue, coral, peach, rose, pink, light or dark green, yellow, and white. All the monograms are in white • **McGibbon's**, 49 East 57th Street, N. Y. C.

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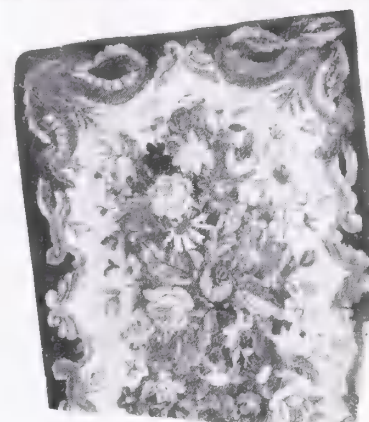
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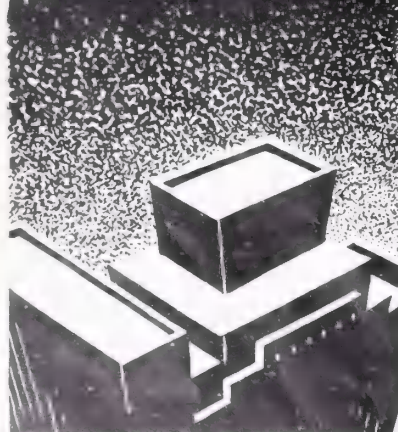
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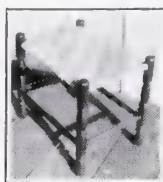
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The Canadian Government has built a splendid new road, called the Perron Boulevard, which runs all along the shores of this primeval, quaint part of the country, and little inns are scattered along at not too great intervals. Very simple inns they are, but clean, and the food and beds are good.

The delights of the Peninsula are endless: views that take your breath away and equal, if they do not surpass, those of the Riviera or California; salmon and trout fishing to bring joy to the heart of the most ardent angler; flocks of wild ducks, cormorants, and a most engaging little water bird, with a hooked beak, called very suitably a sea parrot. The sunshine is brilliant, and, in this Northern land, the twilights are long and the nights deliciously still, cold, and clear.

You will soon slow down to the comfortable, easy-going tempo of the place, with its friendly people, who all smile and wave to you as you go by. Three short years ago, when the boulevard was built, the sight of an automobile sent the children shrieking from the road and right through the fences to escape the roaring monster.

Even the names of the little villages have charm — Rivière du Loup, Metis, Gaspé, Percé. At this last one you will certainly want to linger, for it has many lures: an excellent inn; the strange and famous Percé Rock; Bonaventure Island, to which you can sail in twenty minutes, and whose cliffs are the nesting place of thousands upon thousands of sea birds. It is an unforgettable sight to watch them wheeling and crying in great white clouds. Percé can surely aspire to the title of 'land of the cod,' for sight, smell, and taste convince you of the cod's immense importance to the populace; cod being salted, cod curing in the sun, cod being made

into cod-liver oil. If you are an adventurous spirit, who likes to try new dishes, eat codfish tongues and you will be well rewarded. No soft-shell crab could be more delicious.

If you once go to this delectable holiday land, it is quite safe to prophesy that you will want to go again. — E. G. C.

THE SIMPLON ORIENT EXPRESS

I was journeying north from Athens on the Simplon Orient Express.

And the breathless piece of engineering by which a single pair of rails carried across the Oeta Range I saw for the first time under a full midsummer moon. I had just returned to my compartment from the diner, where a good meal had drawn out the conversation of my table companions so that we stayed long over our coffee and cigarettes, and I was idly looking out of my compartment window when the train began to climb the Oeta Pass. There was an awful unfamiliarity in the experience. The great blanches crags, the bottomless abysses, were exactly my mind's picture of an uninhabited planet. Like a giant spotlight, the moon flooded the jagged peaks and poured light into the eerie depths of the chasms. It lit up the massive rock cliffs to the color of molten lead, and across these expanses elongated shadows cut a black path. Sharp, pointed cypress trees clinging to the cliffs, looked like candles shrouded for the dead. At this strange succession of light and shadow gave the scene an unearthly aspect. As we rounded a curve, I looked before and behind, and even the train was unreal — like a many-eyed insect crawling along. And the bridges and spidery viaducts which we crossed were not more real.

The train gave a shrill whistle and strained up the steep grade. Higher and higher it crept, while on either side the chasms grew a deeper, purpler black. Then the summit, and a moonlit plain two thousand feet sheer down, with the friendly lights of Lamia in the distance and a far-off forest fire. — R. M.

House Beautiful



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VOL. LXXIV

NO. 2

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Ferry St., Concord, New Hampshire. Editorial and General Offices, 8 Arlington St., Boston, Massachusetts

As announced on page 70 of this issue, the first of our new series of covers (the second-prize design) will be used in October of this year. It is of interest to note (as it undoubtedly is gratifying to the artists themselves) that several of the fortunate contestants in our competition have been busy winning honors in other fields. Antonio Petruccelli, who won an honorable mention in our competition, won first and second prizes and an honorable mention in the Johnson & Faulkner Design Competition. Henry Stahlhut, who won an honorable mention in our competitions both this year and last, won third prize in the National Soap Sculpture Competition.

Eleanor Raymond is an architect of Boston; so likewise is Eleanor Manning O'Connor, who writes on 'New Houses for Old.' Both are members of the American Institute of Architects, being, in fact, among the very few women who belong to this august body. . . . James Bush-Brown, a landscape architect of Philadelphia and an instructor at the School of Horticulture for Women at Ambler, belongs to a family of artists. . . . Gertrude Brooks is a decorator in New York and a member of the Decorators' Club of that city, the first organization of women decorators to have been formed in this country. . . . John C. B. Moore; Charles S. Keefe; Evans, Moore, and Woodbridge; Hunter McDonnell, and Ellery Davis are other architects represented in this issue.

The Textile Color Card Association has just released its fall-season color card. Apart from our interest in learning which colors are to be most abundantly available this autumn is our appreciation of the skill with which these colors are named. A real test of one's vocabulary is an attempt to describe nuances in colors. Try, for instance, to differentiate in words between chamois beige, stonebeige, doebeige, bonbon beige, and hempbeige; between fudge brown, burnt brown, and friar brown; between Tartan red, Fez red, mulberry red, and vintage red — yet each calls forth a different mental reaction and each a different and pleasant association of ideas. These colors mentioned apply for the most part to dress materials. Colors for house-furnishing textiles are less volatile, less subtle, and in greater range. In this field it is more important to know that the drapery and upholstery fabrics for this fall will be brilliant in coloring than to learn that they will have this or that color predominating. But in such deep matters as furnishing a home, of course, fashion has many facets.



DISTINCTION EVOLVED FROM MEDIOCRITY

From an awkwardly designed shingled house of the Gay Nineties, with little except its grounds and view to recommend it, was evolved this house of very decided charm and personality. Alterations and additions have given it an exterior which is Italian in general character, and an interior which provides for all the comforts of present-day living. An important feature is the stucco retaining wall, with open fence, which frames the house and terrace, enclosing but not concealing what lies within. On this side of the house the wall acts as a screen to the garage entrance, and steps lead through an arched opening to the terrace above. The house of Mr. and Mrs. Frank E. Barnes; Eleanor Raymond, Architect

GIVING CHARACTER TO A NONDESCRIPT HOUSE

The house of Mr. and Mrs. Frank E. Barnes, in Haverhill, Massachusetts,

remodeled by Eleanor Raymond, Architect

The house of the nineties was anything but gay, and showed, for the most part, an utter disregard of many elements that are to-day considered vital parts of a livable, well-designed abode. Of such vintage and character was the house illustrated. It stood high out of the ground, clinging rather uneasily to a sloping lot. Sombrely clothed in brown-stained shingles, and with the ubiquitous front porch, it was a typical example of an average stock house which some builder had plunked down on a site it did n't fit, with total disregard of an excellent view at the rear.

When the architect was asked to convert this house into a 1932 model, there seemed to be just two features that gave a cue for procedure. There was, as a detail of the house itself, the overhanging roof with exposed rafters, and there was the view already referred to, a view of a lake sufficiently far below to permit terraced gardens down to its shores. Both these features, the wide eaves and the lake view, suggested the desirability of giving the house an Italian character.

A comparison of the views of the house as it was and as it is to-day shows how successfully this character has been established and how adroitly exaggeration has been avoided. At no point indeed has it been carried to an extreme, and yet it is sufficiently pronounced to give the house distinction. This distinction has been achieved both by eliminations and by additions. The front porch, the bay, and the front dormer were removed. The living-room was extended at one end and a garage and a porch added at the other, thereby lengthening the line of the house, which was further pulled down to the ground by the terrace, making the whole composition horizontal in effect instead of vertical. Finally the house was covered with a coat of stucco, and such details as windows and doors were changed to be in character.

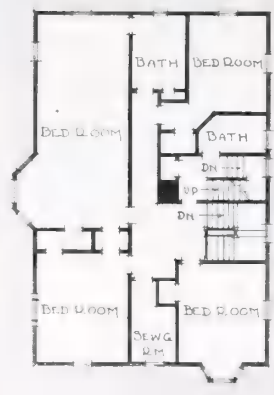
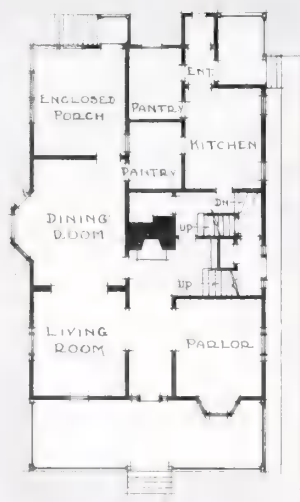
This new dress of light pink stucco walls, casement windows with buff-colored blinds, and doorway with travertine-like stucco enframement, has, as a matter of fact, completely transformed the house. The final perfecting touch was the stucco retaining wall with its open fence. The owner feared the effect of a fence, desiring especially not to barricade the house and not so to enclose it as to make it seem formidably set apart. The need for privacy was not of first consideration, since the house was the last one on a dead-end street, and yet obviously, for enframement and for finish, the terrace needed a defined boundary. The fence of natural-color, peeled chestnut saplings between stucco posts seems a most happy solution, since it encloses without concealing.

Why the generation of the nineties found observation of the passing on the public street so much more desirable than vistas of a serene sheet of water would be an interesting study in social science—though one would not have to search long before realizing

that in those days diversion was assiduously sought, and that the strolling by of a neighbor was a welcome break in the monotony of the day. To-day, on the other hand, methods of diversion are legion, and sanity demands escape from them rather than yielding to them. Architecture, perhaps more than any other art, crystallizes social attitudes, and certainly this marked change in our habits of living is clearly reflected in our houses of to-day. The removal of the front porch and the addition of an enclosed porch which overlooks the lake, and so brings this into the scheme of things, shows this new orientation in point of view. The addition of the garage also indicates new habits. Well-planned grading made it possible to attach this to the house under the open porch, with inconspicuous entrance on the lower level. Convenient access from this to the front door is attained by steps and a side path under the arched opening in the wall, which at this point is left

The roof of the new garage serves as an open terrace overlooking the lake and helps to bring the house and the attractive surroundings into more intimate relation







The view above shows a portion of the house seen also in the 'before' view on the opposite page. The window on the stair landing appears in each, but in the remodeled house it has an iron balcony and composes with the door instead of being a seemingly lost element. The front door, pictured at the right, has a simple enframement of stucco which has a travertine-like texture

The house as it was built in the eighteen-nineties and the house as remodeled in the nineteen-thirties are in eloquent contrast. A comparison of the two denotes progress in the social amenities as well as in architecture

The overhanging roof of the old house suggested the possibilities of an Italian character as much as anything. The lengthening of the main mass, the coating of pale pink stucco, and the replacing of the double-hung windows with casements have all contributed to this character and helped to establish a consistent uniformity. The terracing has welded house and grounds together

A comparison of the plans of the old and new house is also instructive. The kitchen, which occupied the best corner, could n't feasibly be moved, but the living portions have been planned to take advantage of lake and sun by extending the old parlor on one side of the house and adding a porch off the study on the other side

unpierced by the fence for the sake of screening. Incidentally this more solid masonry makes a pleasant joining of wall to house.

The plan of the house followed those typical of the day. There were a central hall, a small room each side in front, with dining-room and kitchen at the back. And this kitchen had the best exposure — the southeast corner! Beyond the dining-room there was, to be sure, a sunroom of sorts, but it got east sun only and its few windows denied its function rather than proclaimed it. In the stair hall was the only fireplace, a large, ugly affair of brick. The hall fireplace was certainly one of the most curious features of the houses of this era, and one that is hard to explain. It would seem to hark back to the baronial halls of Elizabethan England, but the reasons for such illusions of grandeur applied to small houses in this country are not obvious.

To reverse the plan of the house by bringing the kitchen to the front and placing the living-room at the rear, and thus bring it into consonance entirely with modern ideas of planning, meant too many structural changes to be feasible; instead, the kitchen was left where it was and living was carried more to the lakeside by making the sunroom of glass walls and by opening the extended living-room on to a paved area on that side. Gardens were added here which tied in with the existing terraces to the water's edge, completing a picture decidedly reminiscent of some of the smaller villas on Lake Lugano.

Thus the house has been finally wedded to its site, and a recognition of the great advantages of the lot is expressed in the restored building. This acknowledgment of the relationship that can exist between house and land marks not necessarily a new point of





In the enclosed porch the corner fireplace has been built with a stucco hood and tile moulding. The opening for wood is convenient and even decorative

In the living-room the fireplace of gray soapstone reflects the character of the house, and the recessed door is an interesting detail. Mr. Barnes was his own decorator

view, since it is common enough in England and other countries of Europe, but it represents certainly the artist's point of view as against the builder's. A comparison of the two houses is sufficient evidence of this different conception of what a house can express when carried to its fullest development, which means always a coördination of the plan of the house within the walls, and of the grounds without.

Inside, large openings from the hall into the two front rooms and another one from the living-room to the dining-room were in the mode of the day. In the revised plan there are double doors to the front rooms which give the seclusion and privacy demanded to-day, and a single entrance to the dining-room from the hall furthers this desideratum. Two new chimneys permit a fireplace in the living-room and in the sunroom, and new details everywhere bring the house up-to-date inside as well as out.

As Mr. Barnes is an interior decorator, the furnishings, too, are carried out in the spirit of the architecture. The kitchen is

entirely modernized, with new equipment logically arranged, and enlarged by the inclusion of the old service porch. The two existing pantries are thrown into one with cabinets and sink. Upstairs the only important changes are the additions to two of the bedrooms and a third bath.

Probably, if the site had n't been so desirable, the house would not have been salvaged. Perhaps all such houses are n't worth salvaging. Certainly a major operation such as this one sustained cannot be contemplated without a fairly flexible budget. And yet the result surely is something more than would have been attained if the building had started from scratch. The limitations of the plan demanded corresponding ingenuity; the potentialities of the lot encouraged imagination. Thus architectural merit was grafted on to mere shelter, and a worthier, sturdier structure took deeper root.



NEW HOUSES FROM OLD

By ELEANOR MANNING O'CONNOR



Illustrations by Lois Lenski

An old house is often a lovable house. It is sometimes so comfortable mentally, and, I might also add, spiritually, and has such a warming mellowness which has come with its age, that rarely is it easy for the family who live in it to be critical of its deficiencies. They do not see the inadequacies which are apparent to their friends. They have become used to certain discomforts, and they do not miss what they have never had, the practical conveniences of the modernized house.

As the children become older, however, the collective eyes of the family gradually open to the unsatisfactoriness of both house and grounds for their changing social activities. Then, if they are wise, they enlist the help of an architect who has been ingenious in similar situations. With professional thoroughness a study is made of the physical assets and liabilities of the house and its surroundings as a basis for a diagnosis. The slate is wiped clear of all preconceived notions of use and appearance, the requirements for a suitable background are stated with the hope that after the problem is considered they may arrive as economically as possible at a beautiful and practical solution. From this presentation of what exists and of what may be accomplished as a final goal, a progressive plan is drawn up giving a list of the logical steps to be followed. All the conditions are examined and the design projected, not in small bits, but as a unit with related parts, any portion of which, however, can be carried out, the amount of activity in any year depending upon the budget.

The analysis of the situation and the resulting procedure should be as prescribed in the following outline.

ANALYSIS OF EXISTING CONDITIONS

Survey. The statement of health starts with a survey of the land. This survey might be called an aeroplane map of the property. It is drawn to scale and gives the contours of the land itself and the position of the trees and shrubs. The block plans of the house and the garage at the same scale are set accurately on the plan, with the related gardens, clothes yards, driveways, and walks.

Measurements and Notes. The house is then measured in detail

and drawn at $\frac{1}{8}$ " scale — that is, each foot of actual space is indicated by $\frac{1}{8}$ " on cross-section paper. Every floor plan, even the cellar, is laid out with the thickness of partitions, the position of the doors and windows, their sizes and types, the stairs; in short, every dimension and all the information which will make feasible the delineation of the outside walls, as well as the interior of the important rooms, are put down in black and white.

Once the graphic representation is made, notes are taken of the tightness of the roof and such further practical matters as the solidity of the cellar walls and the dryness of the cellar floor. If the timbers can be seen, dry rot should be looked for. It pays to jump on the floors to see how stiff they are or whether they wobble sufficiently to be responsible for cracked ceilings. A brief description of wallpapers and paint may finish this part of the examination, and then comes the planning for the desirable alterations and additions.

Arrangement of Rooms. On the basis of the family requirements first and of appearance second, what is wrong with the house? Is it too small or too large? Is there a pleasant relation between indoors and out? Are the rooms warm and sunny or are they dark and cold? Are they convenient in organization, shape, and size? Are the rooms individually attractive in proportion and are the doors and windows thoughtfully placed? Is the specialized equipment rightly set in the areas designed for it? These are questions which suggest themselves at the preliminary skirmish in the attack.

The uninspired placing of rooms is responsible for a banal effect in both new and old houses. If the dining-room has been relegated to the cold northeast, it may be encouraged to play puss-in-the-corner with the kitchen, which usurped the sunniest spot in the house, and the change will be an improvement all around. A high window over a cumbersome sideboard of a former era is an ugly feature, and if the sideboard can be passed on to the Salvation Army and the windows replaced by a pair of long glass doors opening on to a south terrace, the family will have a new outlook on life.

The need to shut out the sound of automobiles and to get away from other street noises has developed the idea of turning the back of houses to the street and living in the rear in direct connection with, and facing, the garden. When the living-room opens too closely to the front door for privacy, and when there is another door at the farther end of the hall, the nearer one may be closed up or merely locked and covered with a piece of brocade. Many quite practical improvements are not structural and involve no alteration in the partitions — only a fresh point of view on the problem. Sometimes a bathroom can be squeezed into a space unbelievably small. Closets of a more amenable shape will free other space for storage, the absence of which was endured if not enjoyed.

To put any money into altering a house which is flimsy in construction and has little to recommend it architecturally seems hardly justified by the value of the finished product. Yet occasionally, when there is a beautiful entourage, when there are sympathetic neighbors, and when cash for a wholly new house is unavailable, delightful results have been achieved by finishing a study in an unused attic, and by making a guestroom and bath out of a storeroom. A cramped dining-room was transformed into a charming room quite different in proportion by being carried out four feet. The end of the now spacious room was given a triple

window, flanked by an arched cupboard in each corner. The same house was provided with both sun and space by the addition of a two-story bay window which served the living-room and the master's bedroom.

Alterations of this sort may perhaps be managed one at a time, whereas a new house would be out of the question.

Common Faults in Exteriors. The lack of architectural taste and skill is shown by the use of queer gables and odd combinations of building materials in the attempt to be picturesque. Huge posts on heavy piazzas keep out sun. Casements which are too small to furnish sufficient light on the interior may look well on the outside, but more is lost than is gained if the rooms are dark. Many windows err in the opposite direction, especially in a small house, by oversize panes of glass which are disagreeable in form. The omission of shutters spoils the design of a Colonial house, which demands the contrast of color to enliven an otherwise prim exterior.

Exterior and Interior Design. The goal we must keep before us is improvement in design. This is fundamentally a part of good planning. Exterior and interior must be thought out together when the plan is to be altered. With no radical change in plan, however, a new exterior wall treatment or a new roofing will do wonders for some houses. For a woody site the clapboarded walls of a formal house, out of place against such a background, may be covered by rough stucco, making it more at home. Brick veneer will add dignity and a permanent finish to a house which cries out for a stately wall surface. In some communities a fire-resisting material — slate, tile, or asbestos — is required by law for reroofing. It is worth noting in this connection, if one wants the roof to look like weathered wood shingles, that new fireproof asbestos shingles imitate that textured surface quite successfully.

There are many solidly built houses of the latter half of the nineteenth century — the French-roofed type — extant in neighborhoods which have not deteriorated. These houses have Victorian formality to start with, and by a few changes can be made really handsome. Usually their most obvious fault is paint of an unbecoming color. The French prototypes are limestone, which suggests a warm gray as the characteristic tint. Before painting it pays to remove the gingerbread brackets, to pare off the imitation carving, to tear down the unnecessary piazzas and the obsolete porte-cochère, and to design a new front entrance. Then the whole house can be painted one color; the yellow and white of the Colonial house is one exception to this rule. Inside one such house a striking metamorphosis was produced by playing up the height of the stud, removing the overmantels, and simplifying the part that was left. Several coats of varnish were taken off the black walnut woodwork, and the natural wood was waxed; it was amazing how the rooms fell into line with modern decorative ideas.

RENOVATING THE EQUIPMENT

With the most intriguing part of the modernizing work decided upon, it becomes necessary to consider the improvement in equipment, which is not as entertaining and which may eat up all the ready money and cause all the decorative features to be put off to a future date. It is like the house that Jack built — everything depends on everything else. The water supply must be obtained before the plumbing can be planned, and so on down the list. But as surely as one item is left out, that is the very one which

develops a flaw and has to be repaired at a much greater expense later on.

Water Supply. The water supply in the country is often a shallow well adequate for the Saturday-night baths and the old-fashioned pump, but totally insufficient for persons used to unlimited city water. A continuous supply of potable water, not too hard and free from rust from iron, is not easy to get, but it can be found usually if one digs deep enough. An artesian well is nearly always productive.

If there is a city water supply, the pipe may be clogged with rust and so give a feeble stream. It should therefore be renewed and enlarged at the same time. The position and size of the main pipe in the cellar and the position and number of the shut-offs should be noted. The waste pipe, with a clean-out, should be below the cellar floor if there is to be a cellar laundry or toilet room.

Sewage Disposal System. A small cesspool may have taken care of a small amount of waste water, but if an increased supply of water is made available the sewage system should be investigated. A good system consists of a septic tank closed to the air for the encouragement of bacteriological action, in which solids will be broken down and from which the remaining effluent can be led into a leaching cesspool or intermittently, by an automatically discharging siphon, into a drainage system of trenches filled with broken stone and sand. This type of system should be designed by a sanitary engineer, for the rule of thumb which is often resorted to is inaccurate and likely to cause trouble.

Plumbing. Within the house the plumbing often looks to be in good repair. It should be tested with a pressure test for leaks. This involves disconnecting the fixtures and filling the system with water, stopping up the waste pipes, and watching the height of the water in the vent pipe which comes through the roof. If this water does not lower perceptibly, the pipes are tight.

Old pipes have a way of giving out suddenly, and completely new plumbing will make a vast change for the better. It is difficult but not out of the question to add a bathroom to an existing system; and a partial job of renewal, using old fixtures where they are suitable and in good condition, is often an economy. A generous amount of hot water for baths, laundry, and dishwashing is a valuable cog in the domestic machinery. City gas makes this readily acquirable, and manufactured tank gas brings it within the reach of many country dwellings, which in most cases still depend upon a water front or pipes around the firepot of the coal-heated kitchen range connected with the copper tank. Look into the adequacy of this hot-water supply. (Continued on page 66)



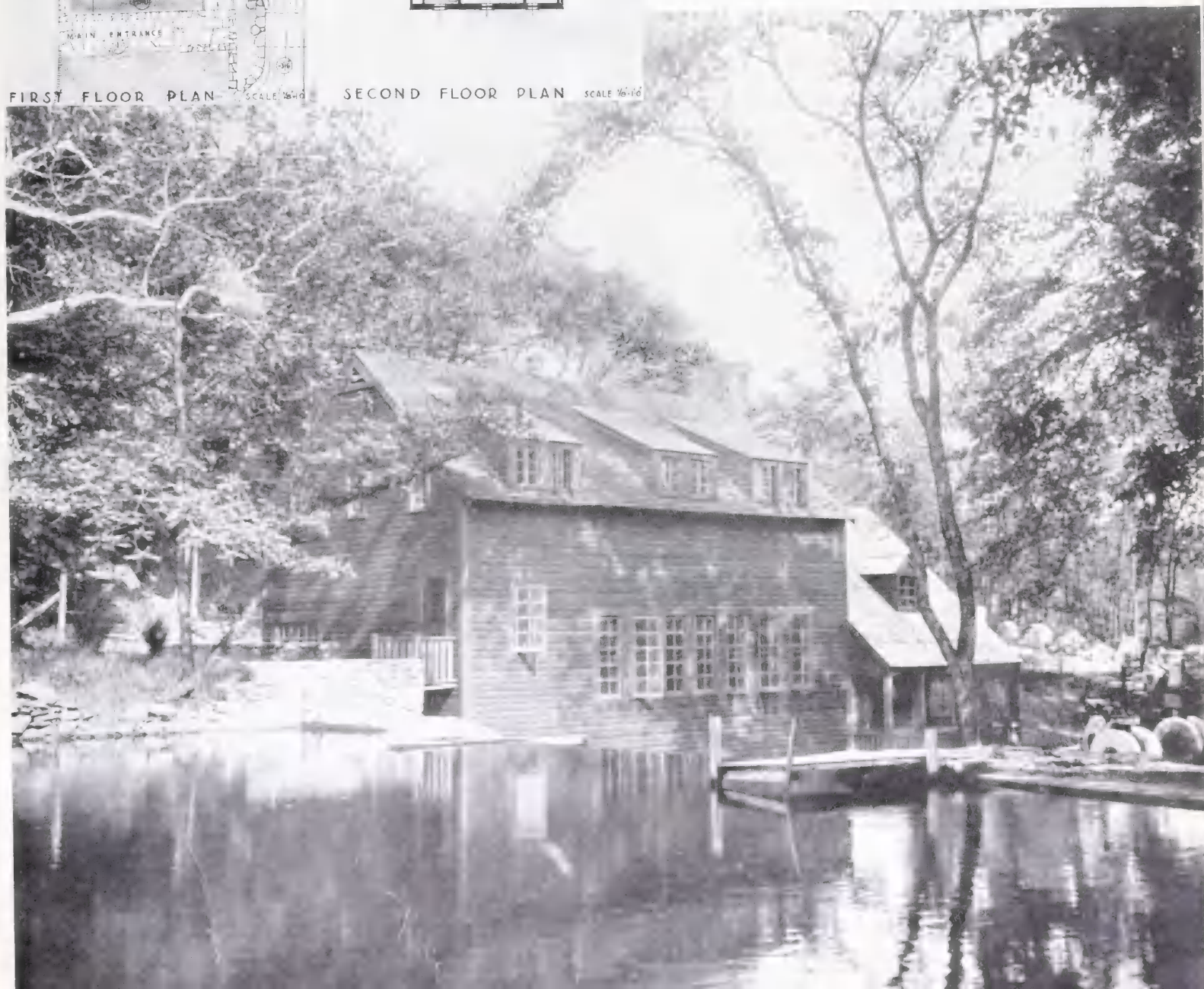
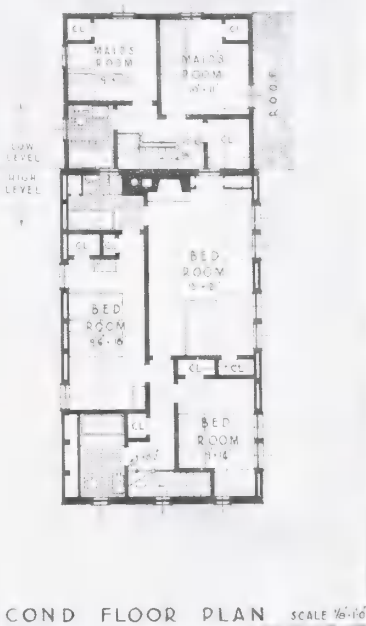
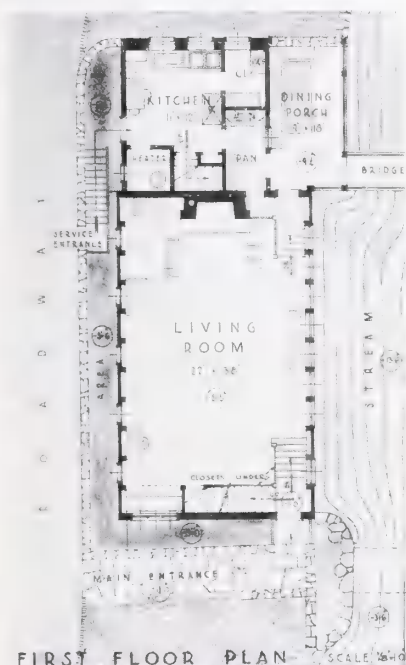
THREE REMODELED HOUSES

Differences in level presented peculiar problems in remodeling this romantically situated old mill, and yet these difficulties were utilized to produce very charming effects. The entrance, for instance, is over a bridge to a platform from which wide steps lead down to the spacious raftered living-room. The kitchen and dining-porch are on a still lower level, and from the porch a bridge leads across the mill stream to an island garden. Although the outbuildings were torn down, and new service ell added, the frame and timbers of the original building were preserved. The walls of the living-room are rough weathered chestnut boards and the exterior is of mill siding stained brown, with roof of cedar shingles



AN OLD MILL IN BEDFORD, NEW YORK

JOHN C. B. MOORE, ARCHITECT





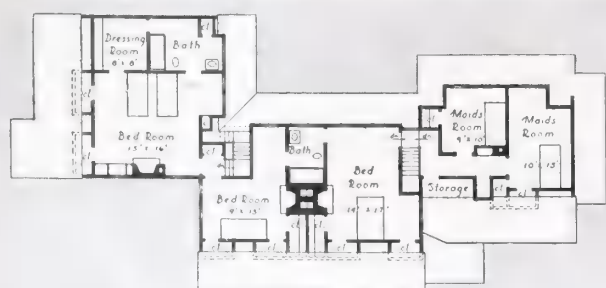
THE HOUSE OF CHARLES C. BELLOWS

NEW CANAAN, CONNECTICUT

CHARLES S. KEEFE, ARCHITECT



This dilapidated Cape Cod cottage was carefully measured before being torn down and transported to New Canaan, where it now forms the central portion of the new house pictured above. Wings were added whose lines conform to those of the original house, and old material, beams, paneling, and so forth, were used in constructing the newer sections. The walls are covered with rived cypress shingles, stained dark brown, and the roof of cedar shingles has been left to weather



The plan, as developed, provides for a large living-room in one wing and service quarters in the other, with guestroom on the first floor and three master's bedrooms on the second. Although from the front the old roof lines are unbroken, at the rear, dormer windows provide additional light and space, without detracting in the least from the appearance of the house

The dining-room, furnished with Early American furniture, has walls and finished woodwork of deep blue. The old oak beams have been left their natural color with rough plaster between, and at the windows hang curtains of glazed chintz with a blue and green floral design against a deep pink background. The floor is dark oak



The woodwork in the living-room is painted white and the wallpaper, with soft yellow background, has a floral design in deep blues, greens, and reds like the flowered chintz. Hooked rugs in bright colors are used on the floor, which is painted a dark green, with white spatter finish





The original house shown below, with small rooms and low ceilings, was converted into a service wing which, in overlapping the new part of the house, necessitated low ceilings in the study and dining-room. The floor of the living-room was lowered to give extra height to this room, and a bay window added to catch additional sunlight. The living quarters were placed at the rear of the house, since the front is close to the road. The house, except for the clapboard service wing, is of brick, painted white, with dark green shutters



THE HOUSE OF A. C. SMITH

GREENWICH, CONNECTICUT

EVANS, MOORE AND WOODBRIDGE, ARCHITECTS



The woodwork of the dining-room is painted salmon-pink and the wallpaper, with gray background, has a pattern of salmon-pink and green figures. The study, with brick hearth and stone-faced fireplace, is designed to reflect the owner's nautical tastes and has walls which are partly sheathed in pine and partly covered with geodetic survey maps of the waters around Mount Desert Island





DELPHINIUM, THE DOLPHIN FLOWER

By STEPHEN F. HAMBLIN

Whether or not a dolphin on a stalk is a more poetic conception than the spur of a lark, it is true that to-day the larkspur is referred to only by its Latin name. This is true of all except the annual kinds, which are still called larkspurs. The development of a few of the perennial species has gone very far indeed, and the named varieties are now countless — at least they are uncounted, until the new American Delphinium Society can make records. There are more than a hundred species, as made by the studies of botany, mostly native to Asia and North America, though there are some in tropical Africa. The spur to the flower shows relationship to columbine, but its nearest relative is aconite, which has no spur, but whose upper parts are hooded. The spur at the back of the flower is a sure identification; no other plant is quite like it. As this group is of the buttercup family, the floral parts are unusual. The showy parts are the outer five sepals, the upper prolonged into a spur. The petals are two or four little claw-like affairs, often scarcely visible, but in modern cultivated and double kinds becoming as large as the showy sepals, and usually of a different shade of blue.

A few species are annuals of easy culture. Rocket larkspur (*D. ajacis*) has its flowers in a dense raceme, rose, blue, purple, or white. Field larkspur (*D. consolida*) is more branching. Both have the foliage finely divided, seed themselves readily in autumn,

and are very ragged after the bloom is finished in June. They are of interest because they offer many shades of color not found in the perennial species. Heartpetal larkspur (*D. cardiopetalum*, or *D. halteratum*) has similar foliage and seeds itself in the same way, but the flowers are in small clusters, blue only, and the plant is very much branched. It blooms from May to frost — the longest period of bloom of any species.

Some uncommon species are biennial, and perhaps some of our Western species are short-lived in Eastern states. *D. staphisagria*, or *D. muscadorum*, is truly biennial. The first year it makes grand clumps of heavy, shiny, hand-like foliage, a bit like that of its cousin, peony. This is partly evergreen. The next spring there are very stout stems, little basal foliage, and spires of blue flowers much like the garden kinds. The first part of July the whole plant dies of early old age. It is not worth the bother of raising it.

Another disappointment is the group of species with red or yellow blossoms. These sound exciting, but very little happens in New England unless they are kept in pots in a cold frame or a cool greenhouse. It may be the winter wet rather than the cold that kills them. Orange larkspur (*D. nudicaule*), from tiny tuberous roots, sends up divided leaves much as the annual kinds, and shiny, and at the top of one-foot stalks gives a few flowers of clear orange in May and June. Then it dies down immediately for another eleven months. There are variations in its color, and salmon and yellow forms can be raised from imported seed. It is too small and brief for a border; its place is among rare bulbs in a special spot in the rock garden, and there is always the doubt as to its surviving the winter. Cardinal larkspur (*D. cardinale*) has seemed much less



willing to grow. It should stand two feet tall. The spurs and outer flower parts (sepals) are bright cardinal red, with tiny yellow petals in the centre of the flower. This has been crossed with the tall blue garden kinds, and I am still wondering how hardy the result will be. These are California species, the orange one ranging far to the North.

From Asia come a few species with yellow flowers. Yellow larkspur (*D. zalil*, or *D. sulphureum*) is much like the orange one in growth. It will start readily from seed, and the second June will yield short spires of clear yellow blossoms at about two feet. But usually nothing comes up the next year. Perhaps it is a biennial, for it has very little ambition after it has bloomed. If you think you must have yellow larkspurs, you will find that a good substitute is provided in the yellow monkshoods, such as *Aconitum lycoctonum*, although it must be confessed the color of this is not very clear. If you can pronounce its name, you might choose, instead, *D. przewalskii* as a better yellow species, whose gold at times is tipped with blue; but so far my plants have been ruined by slugs or cutworms or both in coöperation, for these pests are very partial to larkspur foliage and stems at all stages. I still have hopes of growing the orange and the unpronounceable one.

There are many native species, scattered from Pennsylvania to California, of low stature and tuberous roots. Mostly they bloom in early spring and die away for the summer. There is very little to tell about them as yet. Few (or none) of them are offered by regular dealers, and there is no way of knowing whether you get them true to name from collectors. They are not all given in one botany book, so to check up you need a flora of our Eastern

states, one each of the Rockies, of California, and of the Northwest. I fear that they are more exciting in the books than in reality. Rock larkspur (*D. tricornis*) is perfectly willing to help. It comes up in April, and in May gives a half-dozen large gray-blue flowers. Then it sleeps again for ten months. As it is but a scant foot tall, it belongs in the rock garden. I have laid away tubers of *D. penardi*, which should have white flowers; of *D. nelsoni* from Idaho I have collected tubers; but of *D. bicolor*, *D. carolinianum*, *D. decorum*, *D. menziesii*, *D. nuttallii*, *D. simplex*, *D. scopulorum*, *D. trolliifolium*, *D. nortonianum*, or *D. treleasei*, or others, I have had but seeds which never grew to bloom. Presumably all are hardy, and should be willing to grow. Many are poisonous to cattle, and are called 'loco weed'; but I do not expect the neighbor's cow to visit my garden. I console myself that they are more of botanic than of garden interest.

There are nearly as many dwarf species from Asia, more willing to grow, more showy in bloom, and for a few pence the seed can be obtained from Europe. Cashmere larkspur (*D. cashmerianum*) is my first choice of these. It looks like the big garden kinds, blooming at a foot tall. The leaves are big and round, mostly basal, the flowers few, large, very deep blue, in a tight spire. There is no trouble in growing it, and for the front of the border, or the rock garden, it is the best baby larkspur. Caucasian larkspur (*D. caucasicum*) is very similar, but in what way I hope soon to discover. Musk larkspur (*D. brunonianum*) has foliage musk-scented. The flowers are pale blue with black little petals in the centre. While my patriotic feelings are injured, my garden judgment considers these Asiatic dwarfs better than the American ones.

Still of low stature, not usually over two (Continued on page 67)

One of the few but very lovely pure white forms of modern garden larkspur is shown at the top of the opposite page, and below it a cluster of the annual rocket larkspur. On this page from left to right are shown *Delphinium Exploratum* Flammand with double blossoms; *Delphinium formosum* (hardy larkspur), from which have developed garden sorts with white eyes; and larkspur Exquisite Rose, which has the short dense spike now favored in named *Delphiniums*



LARGE BENEFITS FROM SMALL CHANGES

By GERTRUDE BROOKS, DECORATOR

Often the remodeling or decorating problem that puzzles us most is the small one. Happily, however, the pleasure and comfort that can be derived from the right solution of small problems make them very often the most vital ones and the ones that, carried to their best conclusions, give the greatest returns in satisfaction.

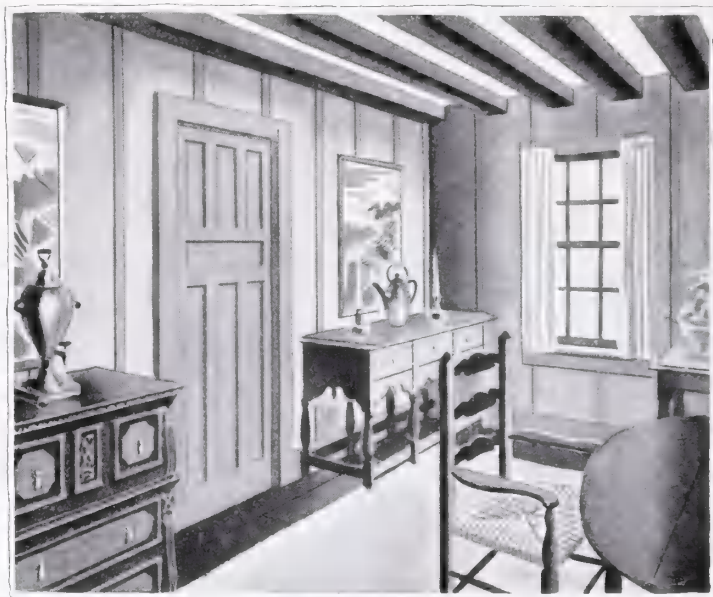
In these times when most people are either hesitating or actually finding it impossible to carry out their long-cherished or 'large' ideas of remodeling or decorating, we, as decorators, can find both pleasure and reward in testing our skill in making plans for small changes. For perhaps it is true that the greatest satisfaction comes with the improvement which means much in appearance or comfort with a small outlay of money. And here our imagination, ingenuity, and sense of the practical can all be applied to good effect and achieve wonders. We may rescue, perchance, an object discarded or even scorned and find a logical place for it in

the scheme of things. Or perhaps we may remedy or improve by a minor change a bad architectural feature that exists in an otherwise well-designed room, but that is of constant annoyance because it is either out of scale with the rest of the room or out of character.

An example of the latter instance that came to my experience recently was an overpoweringly heavy ceiling in a small dining-room. This room was otherwise attractive, pleasantly arranged as to windows and doors, nicely paneled with cedar, and delightfully furnished with simple early English oak furniture and many old pieces of gleaming brass. But the ceiling spoiled the effect with its dark brown beams, massive enough for a large room and giving consequently an oppressive atmosphere to what was an otherwise pleasantly informal room. The problem was, then, how to obviate the weight of this ceiling without the great structural change that ripping out the existing beams and replacing them with others in

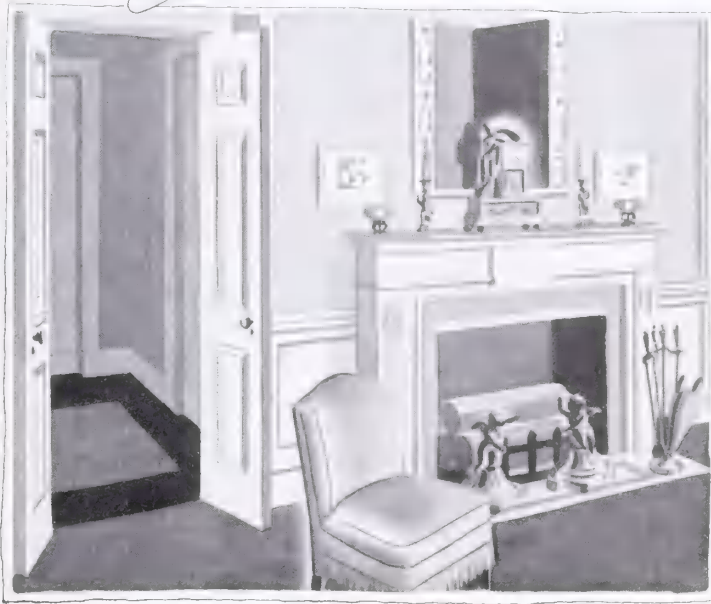
An overpoweringly heavy ceiling in an otherwise attractive dining-room was transformed by placing wallboard sections between the beams to reduce them to good proportions. The wallboard was painted a blue-green and the effect was to heighten the room rather than to lower it

An awkward space, with small window, in an upper hall was utilized by building in shallow cupboards either side of the window and below it, thereby providing closet space and forming an attractive feature of this bare and useless ledge

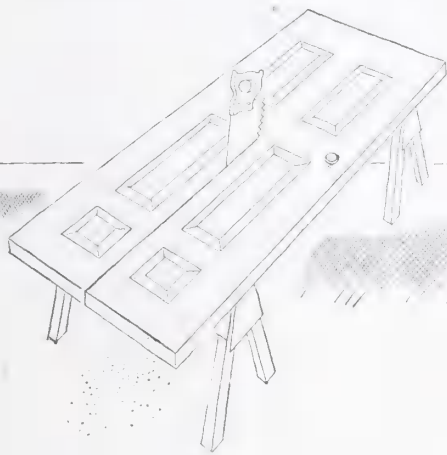
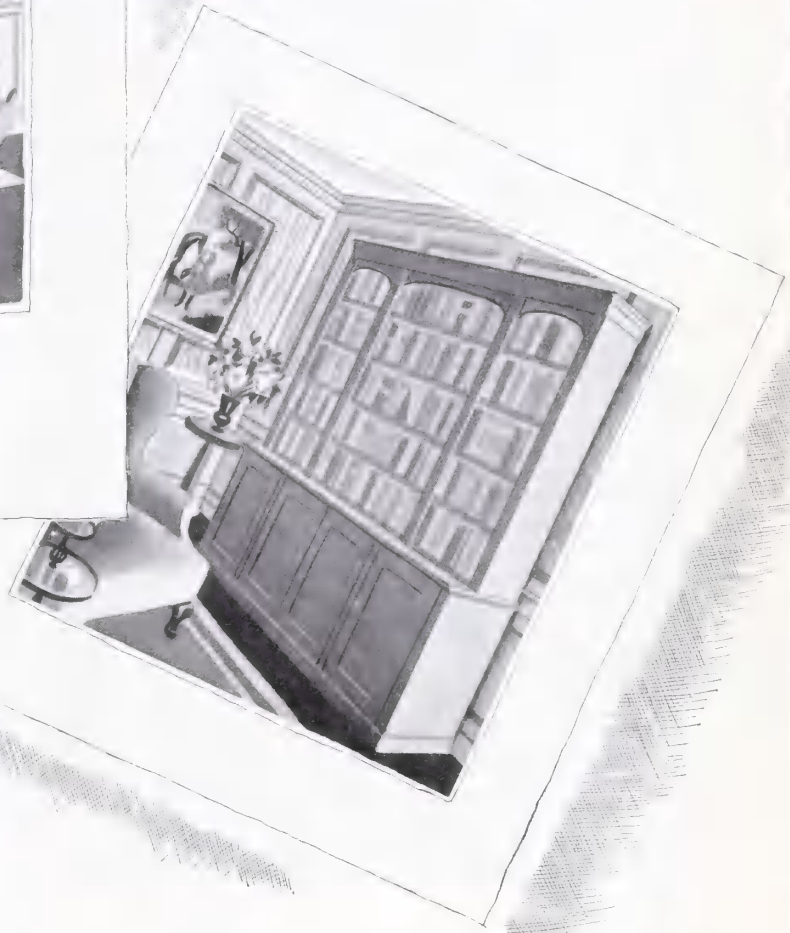


OLD CEILING LINE
NEW CEILING LINE

A door which opens awkwardly can often be improved, like the one illustrated on the left, by being cut in half and made into a pair of doors which open into the room with an air of welcome



Bookcases built for special spaces can often be remodeled like the one below so that they may continue in useful service. Here a lower section of cupboards was built as a base for the existing bookcase, and small arched sections under the cornice complete the effect of a dignified cabinet



Sevcoak

proper scale would necessitate, and without too great expense.

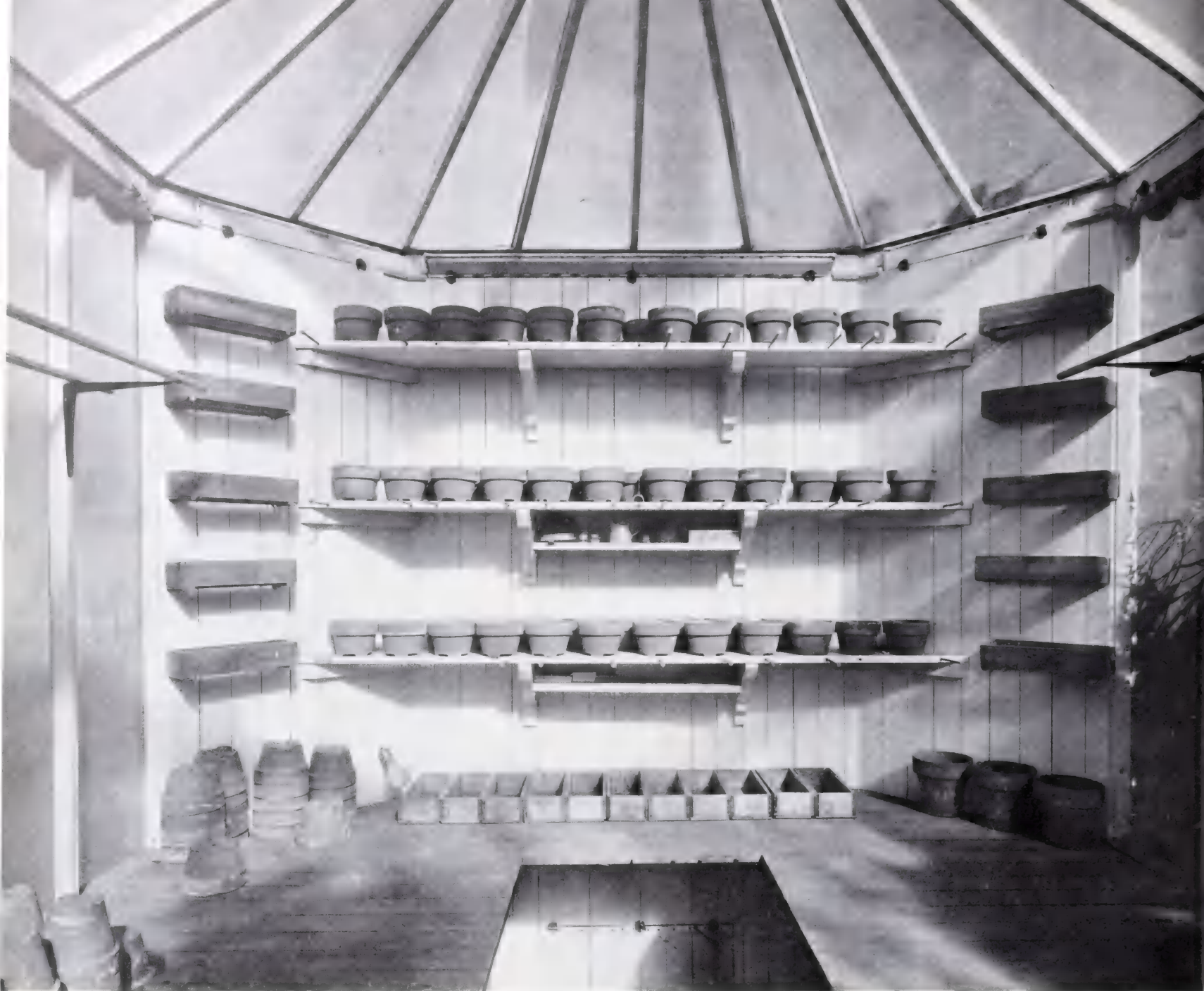
The solution which transformed the room came almost as a flash of inspiration. It consisted of creating a new ceiling line by placing wallboard sections between the beams, resting on a half-round moulding at such distance from the bottom of the beams as to reduce them to good proportion. The beams were left their dark color, but the wallboard was painted a rich shade of blue-green. The effect was to heighten the room rather than to lower it, and the ceiling is now a feature instead of an eyesore as it formerly was. The actual work done was very simple and the expense almost negligible compared to the cost of a new ceiling, not to mention the trouble of being 'torn up' for its installation.

There was also in this same house, in the second-floor hall, an awkward-looking space between the stairs and the outer wall in which was one small central window. The space created by this unusual ledge, flanked by the blank wall around the window, was uninteresting, to say the least. To utilize this space to advantage, shallow cupboards were built to the right and left of the window and extending below it. They created much-needed closet space and moreover, when completed, formed an attractive feature in a

very simple hall. The walls of this hall were rough plaster and the woodwork cedar, stained brown. We painted the cupboards a warm yellow and used iron hinges on the doors. Simple yellow casement curtains were hung at the window, and some nicely shaped old copper jars that had previously been tucked away in unseen corners became delightful ornaments for the top of the cupboards, and the closet under the window formed a good resting place for a bowl of flowers.

Very often the way in which a door opens into a room is not pleasant or takes valuable space. There was an instance of this in a room in which the main entrance door swung back awkwardly toward the fireplace. To overcome this awkwardness the door was cut in half and made into a pair of doors. They become at once much less noticeable and give a pleasant aspect to the hall from which the room opens.

In another case the placing of the door was an annoyance, because it happened to be between the bathroom and the living-room in a small apartment in a remodeled house. As there was also a door into the hall from the bathroom, and this doorway was not needed, in order to keep as much sound (Continued on page 68)



AN ARCHITECT BUILDS A LITTLE PLANT HOUSE FOR HIMSELF

By ELLERY DAVIS

DAVIS & WILSON, ARCHITECTS

My garden is a small one, and maintained for itself. Cut flowers and specimen plants are incidental features; the garden's the thing, and I can tolerate nothing that will mar its appearance. So for years my dream of a little greenhouse remained unanswered, since I could neither afford, nor find a place for, a section of a florist's establishment in my yard. And all the while the answer was right at hand. I had a little garden path, crying out for a terminal

feature: both ends could easily be served and at a cost well within the reach of my modest pocketbook. Had I not been blinded by usage, this tale could have been written long ago.

Once the idea came to mind, design proceeded with the double end in view: outside, appearance must concede nothing to utility; inside, utility must not suffer.

For the walls and roof, glass was discarded in favor of a coated screen wire commercially available. While glass would serve the purpose, the substitute brings about a considerable gain in economy and simplicity of construction, and its fine silvery color offers a lovely background for the dancing shadows of foliage, and conveys to the eye a sense of substance. Lastly, while less durable than glass, it is also much less fragile. Roof construction with this material is simplicity itself: it has only to be tacked on,

and the joints covered with wood strips. Flatter slopes are possible than with glass, as moisture on the inside runs down readily without dripping. Water will drip from the wood roof bars at slopes that will scour clean on the screen wire; so the wood bars require drip grooves to pick up this moisture.

In winter and early spring, when days are short and sunlight at a premium, the lattice panels are lifted from the corners and stored. Now the shrubs and trees are bare of leaves; and, stripped for action, the little plant house permits the entrance of the precious sun to every nook and corner. Later, as the season advances, the lattice panels are set back in their sockets and partly screen the tender plants from the full force of the waxing sun.

All around the eaves of the plant house, well screened from snow, wind, and rain by the copper cresting, is a row of ventilating openings, with spring-hinged doors on the inside. Additional ventilation for extra-warm days is provided by the transom over the door and an opening at the floor line in the rear.

Since the whole structure is just eight and one-half feet square, outside measurement, it was essential to make the fullest possible utilization of such limited space; so the whole interior, save for a small standing room, is given over to the growing bench. Under the bench are the radiator and bins for soil, rubbish, and the like. Fortunately the back is toward the north; so the back, together with the northeast and northwest corners, is of double wood sheathing for warmth, and shelved for extra growing space. On the sides are extra shelves made of small rods on brackets. These cast no shadows when not in use and provide overflow growing space in late spring when shadows can be tolerated. They also permit temporary clearing of the main bench to provide work space. Large nails in the edge of the shelves provide additional shadowless supports for seed trays. Little shelves for tools and supplies are tucked in underneath.

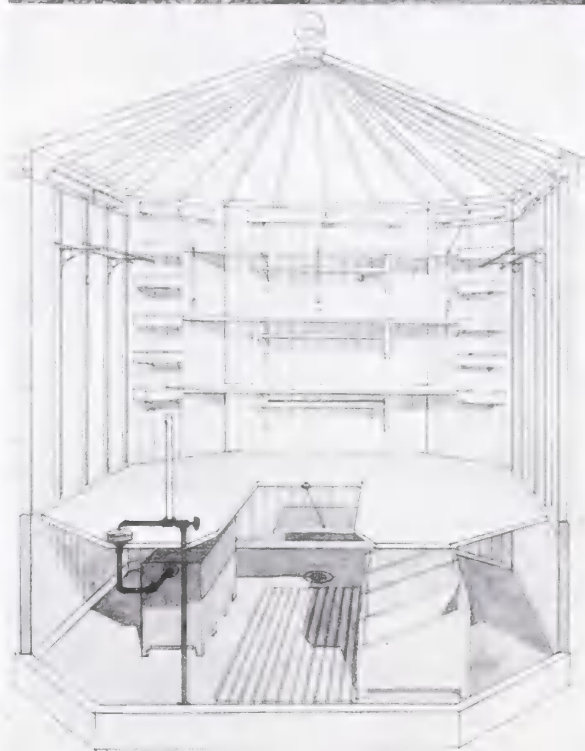
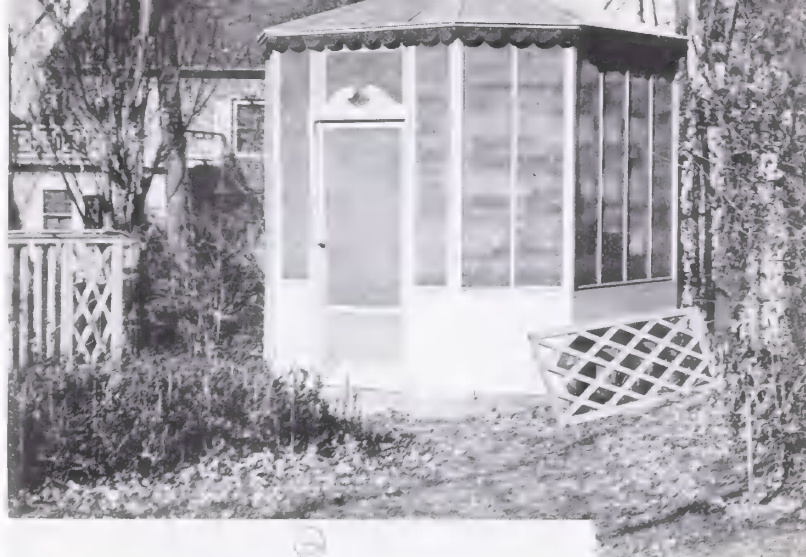
The lightness of the structure does away with the necessity of a deep foundation. The house rests upon a concrete slab laid upon the top of the ground and lightly reinforced with steel bars to prevent cracking. The wood frame is well bolted to this concrete, and the eaves piece is secured with iron straps at the corners.

All structural members are of cypress, for strength and resistance to rot; and provision is made to shed water everywhere, inside and out, for natural condensation makes more rain within than without. On this account all corners, cracks, and angles where moisture might collect and enter are carefully stopped with calking compound.

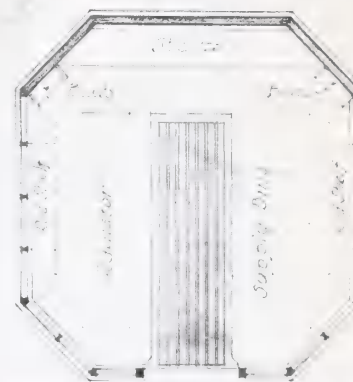
The floor is designed to drain clear, but a plug and overflow are provided to permit an inch of standing water on the floor. This helps provide moist air and also helps with the heating, as explained later. The standing space is covered with a wood platform.

Of all the trials that beset the amateur's greenhouse, none is more exacting and difficult than that of heating. Overheating is only slightly less injurious than excessive cold. The smaller the house the more difficult is the maintenance of a steady temperature. A separate heating plant is high in first cost and requires constant vigilance; the home plant can hardly meet the fluctuations of the greenhouse, and it is usually impossible to make connections with the home plant because of a downhill location.

For these reasons, recourse was had to (Continued on page 68)



This little plant house has walls of a coated screen wire. Although only 8½ feet square, it has generous bench and shelf room and a novel heating system. In the spring and fall the lattice panels are removed to permit the entrance of sunlight into every corner, as the illustration above shows



To do in the Garden this month



BY MARY P. CUNNINGHAM

AUGUST

The beginnings of next year's garden start in mid-August after the July let-down. Planting begins with evergreens as soon as they have ripened, also iris, peony, Madonna lilies, and nearly every spring-blooming perennial. August is also the perfect month for seeding lawns.

Wait for a rain before planting evergreens. If powder dry, they cannot be dug with balls. Prepare the soil 2' deep. Use 6" of upturned sod or well-rotted manure or black peat, and then 18" sandy loam on top. Peat increases the water-holding capacity of the soil. Wood soil and leaf mould add some fertility besides. Make the hole 3' in diameter at least. Set the plant in and slip the burlap gently from under without breaking the ball. Be sure that there is no air hole between the ball and the earth below. Cover so that the plant sits about 1" lower than it was set in the nursery. Firm.

Sow pansy seed in August to bloom next spring. Start the beds in a cool sheltered spot in the sun. Cover very little, for the seed is fine. Cover the bed with a thin cloth to keep the seed from washing out, but remove this when they have started to sprout. Keep moist always. Thin out when the second leaves form and plant where they are to grow, 3" to 4" apart. After a freeze cover with a light hay or leaf mulch.

Seed lawns from mid-August to mid-September. Actual grass roots grow about 4". The roots, however, depend on the subsoil for their supply of water, so that its depth and texture are important. If the subsoil is gravel, use 12" to 14" of loam. If sand, use 6" to 8" (sand holds water better than gravel). If the subsoil is tin cans and debris, use 2" of loam. If a lawn is prepared deep, this depth of loam gives an even supply of water even in a drought. Weed by hand, and if the seed germinates unevenly, resow. Use 150 pounds of seed to an acre. Mow when 5" high.

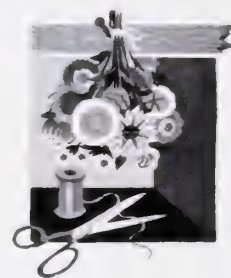
Sow seeds of English daisies and forget-me-not for spring bloom. These are both lovely very early in the spring if left in the frames until their buds show color, and then lifted to the border.

Notice the fruit of *Lonicera korolkowii*, which is generally known only for its pink blossom. In August it is covered with small translucent orange berries very lovely with the gray-green foliage.

Combine for indoors: dark red and buff Drummond phlox with sweet alyssum; French marigold Josephine and African marigold, var. primrose, with white cosmos; yellow and purple salpiglossis with yellow zinnia; *Verbena erinoides* with petunia, blue, white, pink, purple, and a few wine red.

Help the garden appearance by attention to the following little courtesies, although a well-kept garden should not need much attention in August. Cut back almost all annuals if they get leggy, to give a new lease of life, especially Drummond phlox, sweet alyssum, cornflowers, *Cynoglossum*, nepeta, petunia. . . . Replace *Delphinium chinense* if finished blooming, or if blighted, with heliotrope, ageratum, or French marigold, which can be bought at most nurseries. . . . Cut down bleedingheart if yellow. . . . Cut off any remaining spruce galls. . . . Spray roses for black spot with any good fungicide. . . . Keep phlox dead heads scrupulously cut off, and keep plants watered.

Cut lavender flower stems when the whole spike is in bloom, close to the stock. In France these stems are often braided prettily and the braids used as gifts.



Cut strawflowers to dry when they are nearly in full flower and hang them away in bunches upside down.

Plant peonies from mid-August through September. Set the roots so that the buds are 2" below surface after settling. The commonest cause of non-bloom is too low planting. Use deep rich soil mixed with bone meal. Do not let any part of the plant come in contact with stable manure. In after-feeding do not feed too much at one time, though wood ash and bone are always good at any time.

Plant peonies for a six-weeks succession. The types bloom in this order and are all purchasable:

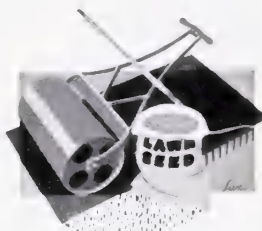
1. *P. tenuifolia* (fernlike foliage; dwarf red)
2. *P. wittmanniana* hybrids (such as Le Printemps — cream color)
3. *P. officinalis* (old-fashioned 'piney')
4. Tree peony (shrubs 4'-5' with very large flowers)
5. Chinese; most of the varieties we use come from these hybridized with *P. officinalis*. They come in early varieties such as single white, Dorothy, Black Prince; medium varieties such as Le Cygne, Therese; and late varieties such as Milton Hill and Edwin C. Shaw.

In arranging flowers for the August Flower Show, note these points: —

A simple arrangement is generally better than and can be as original as an ultra-fussy one.

Be sure the result is well knit together and does not look as if it would fall apart.

Test the result by deciding if you can omit any one flower and not spoil the whole. If you can, something is wrong. The stem arrangement can be very decorative in itself if the vase is glass.



Sow grass seed on a dry day by hand. Cover the seed with 1/4" of soil and roll evenly.

Use Rotenone in place of nicotine if you want an insecticide non-poisonous to animals and humans, but poisonous to insects, spiders, and mites. It is slower to act than nicotine, but surer. As a contact spray it will kill anything that nicotine does and yet it can be handled without danger. As a stomach poison for insects it is more poisonous than nicotine, but expensive at present, for its poison properties break down when sprayed on foliage.

Plant Madonna lilies earlier than the other lilies — that is, directly after flowering — and on through August. Plant 2" deep to the top of the bulb in heavy loam.

Start seeds outside of petunia, stock, nasturtium, calendula, marigold or other easy annuals for winter bloom indoors if you have an available south window. Sow mignonette, baby's breath, nemophila, California poppy in window boxes or pots in which they are to bloom for these cannot be transplanted. Move boxes into the house by mid-September.

Add interest to the August shrubbery whose bloom is scarce by early-fruiting small trees and shrubs: early crab apples, Arnold hawthorn, honeysuckle, elderberry, early rose (especially *R. rugosa*) and *Euonymus planipes*.



Roll Madonna lily bulbs in sulphur and lay them a little on one side and on a cushion of sand.

THE UNIT BATHROOM

The trend of the times in building is unmistakably toward pre-fabrication. The house made in the shop in large units, and, to a large extent, pre-finished and ready to be assembled within a short period of time after it is delivered to the site, is no longer a novelty, since there are several such houses on exhibition at the Chicago Century of Progress Exposition. Even before this exposition such houses had been erected. Likewise the bathroom complete with chassis and fixtures was developed as long as four years ago, although it was not produced commercially.

Now another step has been taken in this direction in the bathrooms illustrated, which consist of unit panels, one for the lavatory and one for the bath. Each of these is complete with the fixture and logical accessories and an integral chassis and plumbing casings. That is, there is attached to the unit a steel skeleton frame which reinforces and supports it and also allows space for the pipes. One of the virtues of such an arrangement is its flexibility, since the units can be used separately and so can be placed in any relation to each other. In modernizing work such a bathroom can be added easily to an old house, or, if desired, the lavatory alone can be added to a nursery or guestroom. The fact that the fixtures and the panel are integrally connected makes it possible to add this fixture to an existing room without disturbing the walls. The piping is carried in the space between the panels and the old walls, and all the connections are made under the floor. Additional panels can be purchased to complete the walls of the room. Thus, with a simple interlocking of these steel units, a complete steel room may be made. These units are eight feet high and provide a water-resisting surface. They come in four colors, blue, green, gray, and buff, to match existing sanitary products. They are completely insulated against vibration and sound, and in these respects compare favorably with non-metal work.

The lavatory unit combines a lavatory bowl, towel rack, shelf for toilet accessories, a medicine cabinet with concealed lighting panels on either side of its mirror, and an overhead storage space for towels and bathroom accessories. The bath unit itself offers considerable flexibility, since the casing may be made to provide any combination of narrow or wide ledges, at the ends or along the side.

In the illustration (right) is shown an example of minimum space planning and a decorative use of the units, which in this case are soft gray, with ivory fixtures. The wall surface, where it does not receive hard wear, is covered with black and white polka-dot oilcloth of the ordinary tablecloth variety, which will stand as much scrubbing here as it gets usually in its more plebeian placement, and is effective with the black moulding and the black linoleum floor covering. The chromium-plated moulding which fits snugly between the tub and the bath unit is worthy of notice, as it prevents the appearance of the unseemly crack which usually develops at (Continued on page 66)



The bathroom above shows the complete panel system, with lavatory, shower, and bath panels, and separate panels to cover the rest of the wall space. These are light blue used with a black linoleum floor. The illustration at the left shows a detail of the lavatory panel, with shelf, concealed lighting, medicine cabinet, and cupboard space. The arrangement below is for a minimum-size bath. The walls are covered with a black and white polka-dot oilcloth which is very effective with the black linoleum and black moulding

These units were developed by George Sakier, director of the Bureau of Design Development of the American Radiator & Standard Sanitary Corporation, and are shown by courtesy of the Accessories Company. Other furnishings by courtesy of Armstrong Cork Company, Taunton Oilcloth Company, Wellington Sears Company, Frederic Blank & Company, and Cannon Towel Company



Photographs by Dana B. Merrill



COVERING THE BANKS

By JAMES BUSH-BROWN

Although a few of us may still know banks where wild thyme grows, where cowslips and the nodding violets blow, there are many of us who know banks where nothing grows, and these unsightly slopes along our roadsides and driveways present constant problems. Left unplanted, they are bound to wash and become more and more of a detriment. Yet with the judicious use of stone, turf, or plants these very banks, so raw and ugly, may be made things of especial beauty and may become an asset to a home or a community.

Undoubtedly the most permanent treatment of a bank is the building of a stone retaining wall. A wall is neat, substantial, practical, often very handsome if the masonry is well done, but it is expensive, and in these times when economy is the order of the day one is apt to seek a more economical solution to the problem.

Turf banks have been used since olden times, and nothing can give such a finished effect as an accurately graded, well-maintained terrace bank. But lawn cutting on steep slopes is not easy, and in an informal setting a turf bank is not always appropriate. In starting grass on a bank the most satisfactory method is the use of sod. However, unless the grades above the bank are such that surface water runs down upon the bank from above, it is possible to make a seeding of lawn grass. When this is done special precautions should be taken to retard the formation of little gullies in the bank before the seed has started. This may be accomplished by laying a strip of sod along the top of the bank and laying other horizontal strips at intervals of every four or five feet down the slope.

A bank well furnished with topsoil and covered with dense, spreading plants is, perhaps, the most satisfactory and economical treatment, and is often much more beautiful than more costly schemes. The plant material must be selected with the same care for individual requirements as for any other planting problem. Conditions of soil, sunshine, and exposure must affect, in some cases even dictate, one's choice. Fortunately a great wealth of plant material is available. Vines, shrubs, and perennial ground covers may be used either alone or in pleasing combinations, and many very artistic effects may be obtained.

For the practical purpose of keeping the soil in place while the plants are becoming established, it is advisable to make the bank not steeper than two feet in horizontal distance to one foot in height. Thus a bank five feet high would require ten feet of breadth. A slope of three feet horizontally to one in height would be still better if space were available. If, however, only a narrow strip of ground exists, a rock bank would be the most practical. This is really a compromise between wall and bank in which large boulders are used to hold the soil in place. In other cases a low wall could be used to supplement the bank, as shown in the accompanying diagram. A treatment of this sort is very

pleasing and far more economical than a solid masonry wall.

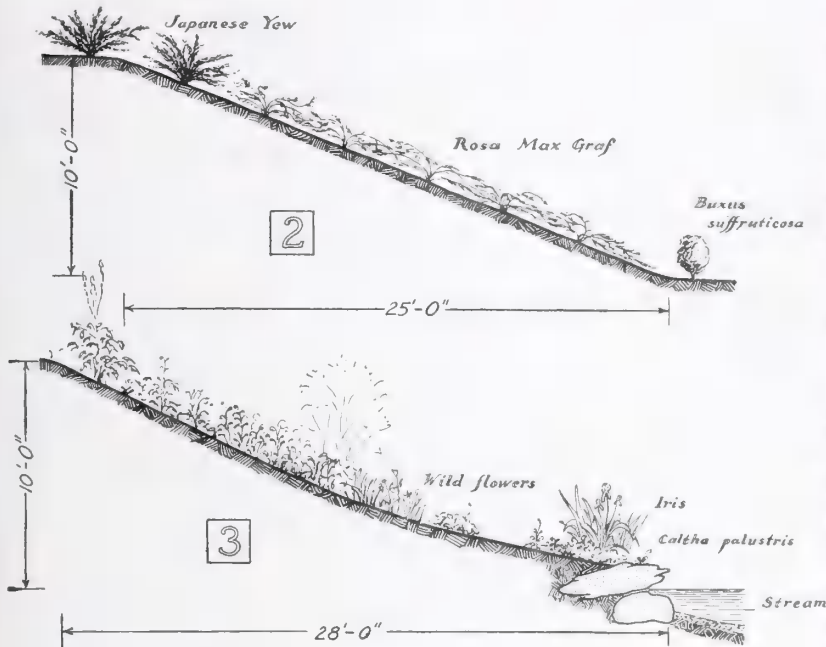
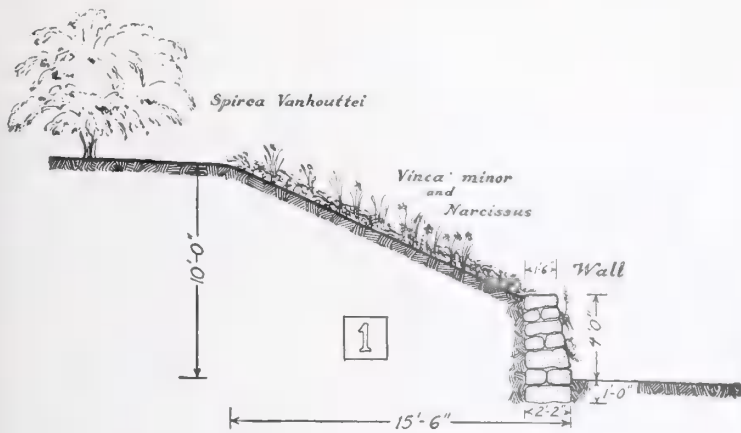
The location of the bank determines to a considerable extent the selection of the plant materials to be used. A bank along a public sidewalk or flanking an entrance drive requires a planting of modest character, such as pachysandra, *Vinca minor*, or a mass of low spreading shrubs. A bank sloping away beneath a house terrace could be effectively planted with cotoneasters, *Andromeda*, *Pieris*, and other evergreens to give a rich color effect in winter. A bank along a country road could be planted with honeysuckle with a riotous mass of the lovely, scraggly rose-acacia along the brink. The brilliant, tawny daylilies (*Heemerocallis fulva*) may also be used very effectively in combination with the gay butterflyweed (*Asclepias tuberosa*) in a similar location and will give a mass of color for many weeks during the summer.

The treatment of several banks is shown in the accompanying illustrations, which will give some idea of the variety of plant material that may be used, and which will give also various practical solutions for the treatment of a change in levels.

Figure 1. The garden bank, the ground sloping abruptly up from the flower garden. Because of the need for a very definite edge to the flower beds, this garden bank is supplemented by a stone retaining wall. The stones are laid without mortar and the front of the wall recedes slightly into the bank. The crevices between the stones have been filled with earth, and such rock plants as *Sedums*, *Sempervivums*, and saxifrages have been started in the soil pockets. The bank has been planted with *Vinca minor* and narcissus, with an occasional *Nepeta mussini* and *Daphne cneorum* to give color later in the spring, and to help cover the bank during the first year while the *Vinca minor* is becoming established. A hedge of *Spirea vanhouttei* has been used very effectively along the top of the bank, and in the spring it is a mass of snowy blossoms.

Figure 2. A bank at the margin of the lawn. At the edge of the turf a low evergreen hedge is shown. Japanese holly (*Ilex crenata*), the dwarf Hinoki cypress, or dwarf box (*Buxus sempervirens suffruticosa*) would be satisfactory in a location of this sort, as it is possible to keep them at almost any desired height. From the hedge the ground slopes steeply up and is covered with the lovely trailing rose Max Graf. This is one of the most useful of all roses as a ground cover, as the leaves retain their deep, glossy green color until late in the autumn. The flowers are single in form and of a soft, shining pink, and are produced in great abundance. On the upper slope *Rosa hugonis* and the lovely old-fashioned brier rose, Harrison's Yellow, have been massed against a background of Japanese yew (*Taxus cuspidata*). These would come into bloom several weeks before the Max Graf and would give a beautiful display of bloom during the latter part of May.

Figure 3. The waterside bank in shade. With here and there a boulder at the edge of the stream, the bank rises in an irregular slope. In the damp soil at the water's edge grow marshmarigolds (*Caltha palustris*), forget-me-nots (*Myosotis scorpioides*), *Iris pseudacorus*, and *I. kaempferi*. At intervals a clump of spicebush (*Benzoin aestivale*) and sweet pepperbush (*Clethra alnifolia*) hang over the water's edge. The planting on the bank consists of such woodland denizens as foamflower (*Tiarella cordifolia*), red baneberry (*Actaea rubra*), mayapple (*Podophyllum peltatum*), Virginia cowslip (*Mertensia virginica*), (Continued on page 68)



Masses of *Pachysandra terminalis*, one of the best ground covers for shady spots, flank the garden steps shown in the illustration above. The bank in the lower one shows an effective planting of *Cotoneaster*, ferns, and *pachysandra* against a background of Japanese yew

Fig. 1. This garden bank is supplemented by a retaining wall of stones laid without mortar, and the crevices have been filled with earth for the growing of rock plants

Fig. 2. A steep bank at the margin of a lawn is edged with a low evergreen hedge and covered with roses which climb to meet the background of Japanese yew

Fig. 3. For a waterside bank in the shade, flowers which grow well in damp soil are planted at the water's edge with ferns and several varieties of woodland flowers scattered across the irregular slope above the stream

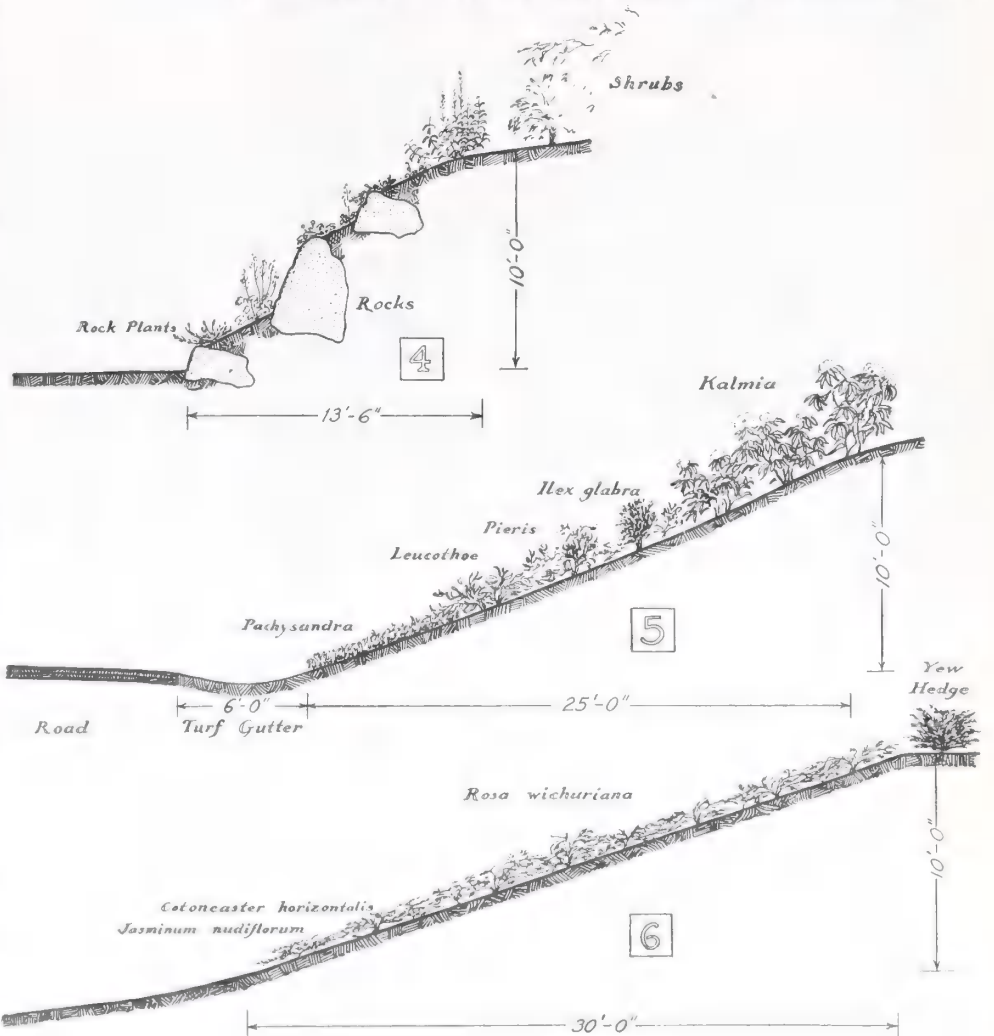


Fig. 4. The weight of large boulders to hold the earth in place makes it possible to construct banks at a much steeper angle than would ordinarily be practical

Fig. 5. A roadside bank in the shade, terminating in a turf gutter, combines *pachysandra* and shrubs of evergreen foliage, crowned by a mass of mountain-laurel

Fig. 6. The brink of a terrace bank is edged with clipped yew and the slope below entirely covered with wild roses, *Cotoneaster horizontalis*, and *Jasminum nudiflorum*



AWARDED THIRD PRIZE

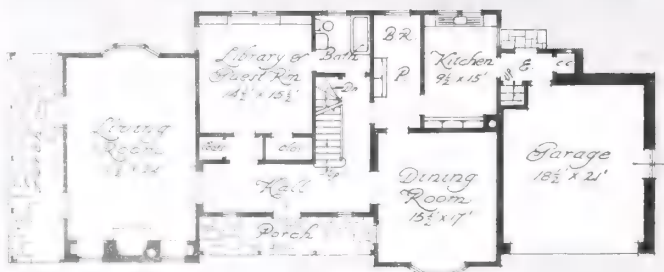
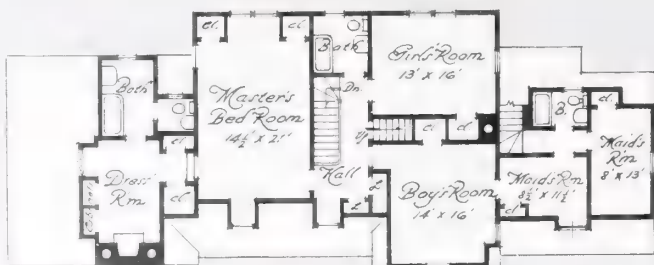
In the Eastern Group submitted in the House Beautiful Small House Competition

HOUSE OF DR. JOHN W. JACKSON, LARCHMONT, NEW YORK

HUNTER McDONNELL, ARCHITECT

EDITH A. JACKSON, DECORATOR

ROUKEN-GLEN, INC., CONTRACTOR



The important points specified by the owner, and achieved by the architect, in planning this house were that its principal rooms should be placed at the sunny end, commanding the main view, that a recreation room should be provided in the basement with rear terrace at grade level, and that the library should be convertible into a bedroom. By taking advantage of the drop in grade both the recreation room and the studio open on to a rear terrace, and a children's playroom is also included in this interesting basement plan. Equally successful is the arrangement of rooms on the first and second floors and the charmingly informal design of the exterior. The house is built of native weathered stone in tones of gray and buff, with hand-split shingles and flush boarding painted white. The roof of cedar shingles is stained black with door and blinds painted a deep blue

The transverse hall (right) affords a vista from the living-room at one end of the house to the dining-room at the other. A wallpaper with bold pattern in brick-red and deep blue on a light blue field forms the keynote of its gay decoration



The main feature of the basement recreation room below is the interesting old New England kitchen fireplace, with built-in oven, which is set in walls of knotty pine boarding





The living-room, down three steps from the hall, has scenic paper above a painted dado and knotty pine paneling on the fireplace end of the room. The fireplace opening is faced with old Dutch tiles, purple on white, framed with a heavy moulding; in the panel above hangs an interesting marine painting

The dining-room is completely paneled in pine with boards taken from a century-old barn and beveled by hand. Over the ruffled net glass curtains hang curtains of printed linen with orange tones on a green ground. A hooked rug partially covers the floor of wide pegged oak planks greatly darkened



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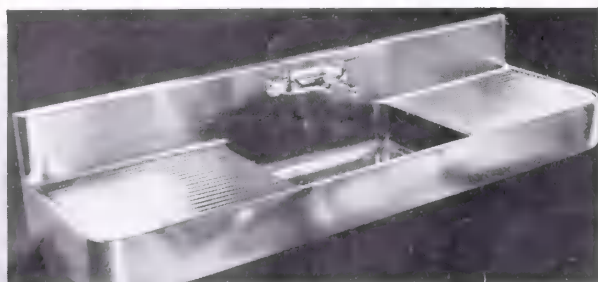
Of course, if you tried awfully hard, you might be able to stain it with food juices... or you might succeed in denting it with heavy pots and pans. But so far no housewife has gone to that much trouble and we are tempted to say it can't be done.

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SEATTLE Frederick & Nelson	September 13-27

HOUSE BEAUTIFUL
11 Arlington St., Boston

NEW HOUSES FROM OLD

Continued from page 46

Listen to the water going through the pipes — air-bound pipes will hammer. Thoughtlessly placed pipes are noisy at awkward moments — they can be insulated by mineral wool to deaden the sound of rushing water.

A house is worth more if the supply pipes are furnished with shut-offs for each line of pipe. The material of the piping should be noted, — old lead pipe or galvanized iron does not last as long as copper or brass, — but the town water supply acts chemically on some brass pipe which is deficient in the correct amount of copper.

Heating. An antiquated hot-air system of heating is quite a different affair from modern humidified warmed air from an air conditioner. On the other hand the old heater may be in good repair and equal to the requirements if the air is recirculated from the house instead of being taken from outdoors, and a motor installed to drive the air into rooms which are hard to heat.

A worn-out heating system, a rusted-out heater and pipes, will have to be removed entirely, and in planning changes in the house itself the method of heating which is likely to be both reasonable in price and effective for the type of house should be thought out. Many a house has been transformed by taking out the huge hot-water radiators thoughtfully(!) placed by the heating contractor in the best positions, to the utter destruction of any attractive arrangement of furniture. Careless setting of radiators will destroy the charm of an otherwise delightful little room.

Electric-Light Wiring. In the early days wiring was rather casually done in a way that would horrify modern electricians. For the feeble candlepower of early lighting, and in the absence of the many pieces of equipment which every family possesses now, the weight of wire was doubtless sufficient to carry the current. To-day the heavy electric grill, toaster, or percolator is not safe to use unless the wiring is inspected and approved. The location of lighting outlets, switches, and receptacles for lamps should be marked on the plans, and plenty of new receptacles put in where they are sure to be needed.

Gas Piping. Be certain that the gas pipe is large enough for the peak load for the cooking, for domestic hot water, as well as for the easily obtained ashless fireplace heat; and for furnace heat, too, if the comfort of absolutely dependable quiet heat is worth the price one must pay for it.

Other Considerations. Painting, papering, and furnishing are, properly speaking, a part of the redecorating, and that is another story, and a long one to-day, when the market is replete with fascinating inexpensive paints in gorgeous colors, and with materials limitless in variety of pattern and texture.

Since the first impression of a house one receives from the street is often a lasting one, a plan which is at all comprehensive must include the setting of the house on the land and the planting. These are both within the province of the landscape architect, and that, too, is another tale.

THE UNIT BATHROOM

Continued from page 59

this joint. The convenience of the shelf space offered by the bath bar, the storage cabinets in the lavatory unit, the diffused lighting on either side of the medicine-cabinet mirror, and the neat little glass shelf in the recess over the lavatory are all accessories which have been thoughtfully planned for comfort and even a sense of luxury.

The second illustration shows the lavatory panel as placed in a larger bathroom, in which a contemporary color scheme has been achieved by the use of a washable, fadeless wall covering in horizontal stripes of soft yellow, gray, and green, the latter matching the lavatory and the bath units as well as the fixtures. The floor is covered with green marbleized linoleum to match the marbleized dark green trim.

The first illustration shows the use of the complete panel system, and displays the lavatory panel, the shower and bath panels, and separate panels to cover the rest of the wall space. These panels are a light cobalt in coloring, forming an agreeable contrast with the black linoleum floor, the chromium fixtures, the coral and white bath mat and towels, and the brilliant shower curtain of ultramarine blue.

DELPHINIUM, THE DOLPHIN FLOWER

Continued from page 53

et, is the Siberian larkspur (*D. grandiflorum*). This has a clump of short tubers, easily transplanted even when in full bloom. The leaves are a shiny blue-green, very much cut, a bit like those of the annual species. The flower stalks are many from a root, appearing for most of the summer, from mid-June into August. As the flowers are large and held well apart, it is more graceful for cutting than the tall garden kinds. The original colors were dark blue, pale blue, and white, but purple, lavender, violet, rose, pink, and all shades between can be found in the seedlings. There are double forms, dwarfs, tall strains, and early seedlings will bloom the first year.

Named sorts, as Blue Butterfly, seem tempting in the seed lists. Slender larkspur (*D. chinense*) is more slender and floriferous. This may be the common garden form. To ease of culture and freedom of bloom must be added the apparent fact that this group is largely free from the larkspur disease, the one failing of the tall garden sorts. If hybridizing is to be done with red and orange kinds, I suggest this Siberian-Chinese plant as the other parent. *D. tatsiensis*, from China, is very similar, but the leaves are skeleton cut.

D. yunnanense is another presumably of this group, while *D. davidii*, *D. forrestii*, *D. purdomii*, *D. bulleyanum*, *D. delavayi*, and others await trial. Someone should make a long-term trial of these Chinese species. The only difficulty is in getting the seeds.

The climax of this genus is the tall species, growing more than three feet, and with the help of fertilizer and water exceeding six feet. The garden forms are evidently a mixture of several wild species. Tall larkspur (*D. exaltatum*) grows wild in the whole Mississippi Valley. It is still there, so far as I know, but the seeds planted under that name make plants like the garden types. *D. elanthum* grows in Siberia; *D. maackianum* is there also, and the huge *D. hybridum* (mountain larkspur) is somewhere in Asia. The differences seem to be whether the seeds are smooth, scaly, wrinkled, winged. I forget to look when I plant the seeds, and this key distinction is of no value when the plants are in bloom. Presumably the tall larkspur (perennial) to be grown in gardens was bee larkspur (*D. elatum*), as it is native to Europe. The little petals are dark

violet, so that the flower looks as if a dark bee were investigating deep into the flower. Many of the garden sorts have this dark bee, and this has been further developed into four large deep violet petals overlapping the five blue ones.

From somewhere in Asia came hardy larkspur (*D. formosum*), really the same as the other, but the flower spike very dense and rarely branched below, often deepest blue with violet spurs and sepal tips, the bee in the centre nearly white. The white bee and the violet iridescent colorings are common in the named forms. Sky-blue larkspur (var. *coelestinum*) is a clear light blue form. Now come varieties without end, named and unnamed, seedlings of these two and of the other tall wild species. Maybe they are in part hybrids, and the attempt has been made to breed into these the color of the orange and red kinds, the fragrance of some native species, and the white color of our Western species. The modern garden kinds have no botany, and may be grouped under the general Latin name of *D. cultorum*.

These garden kinds are at times propagated by division or cuttings, a slow and not very satisfactory process, and certified actual pieces of a choice named sort, with good roots, command a good price. Equally good kinds may come from seed, not just the same as you admired, but perhaps even better, and seed should be saved from those of largest size or best color, as suits you. There are even special strains of most excellent seed, rather more certain to give prize sorts than seed that you pick casually yourself. Certain firms in Europe and America specialize in Delphinium seed of high pedigree, with such names as Wrexham, Vanderbilt, or of some local dealer. The colors now range from blues and violet to purple, rose, and lavender, often one color laid over another. The flower has opened out nearly as big as a hollyhock, with or without the spur, with two or three rows of petals up to full double like a blue rose. The blossoms are jammed close into the spike as if they were wired on specially for exhibition purposes; there is very little resemblance to the wild plant until you note the familiar foliage. The first white was Moerheime; this set very little seed and was not of sturdy habit. Now the best white is Iceberg, which reaches four feet, blooms heavily, sets seed readily and comes true to color in the seedlings.

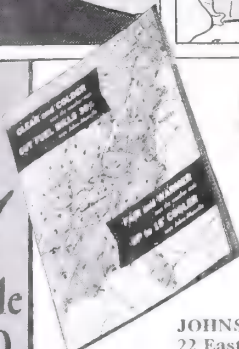
You may buy any of the named forms offered by local dealers, in the hope that they are true to name; or you may get seeds of good strains or your own prize plant and select the best of the new lot. The garden larkspur is one of the best tall perennials of June, giving blue in all its possible range of shades, from palest azure to deepest violet. If cut freely when in bloom, watered and well fed, and deprived of all chance to make seeds, it will arise and bloom again in autumn. Seeds germinate as easily as radishes (watch for cutworms, slugs, et al.), and one-year plants often bloom heavily in summer.



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LARGE BENEFITS FROM SMALL CHANGES

Continued from page 55

As possible from coming through the cracks a case was built the full size of the door opening with a thin wood back and rows of shelves making it utilizable as a linen closet. This case was slid into the opening, and only a few screws were needed to hold it firmly in place. As it was only about seven inches deep it projected into the bathroom less than three inches. In this simple and effective way the sounds of the bathroom were shut off from the living-room and at the same time a useful closet was created.

Bookcases that have been built for special spaces are often left behind and discarded completely when people move. With careful planning surprising results can often be obtained with these old cases. In one instance, on the occasion of moving from a small apartment to a larger one, an ordinary but well-made 'built-in' bookcase of about seven feet in length and four feet six inches in height was made into a dignified cabinet by building a lower section of cupboards, placing the existing bookcases on top, and adding small arched sections under the cornice and the top of the bookcase. The cabinet was painted a bottle green and trimmed with brown, and turned out to be a good-looking piece of furniture and a delightful addition to the room in which it was used.

A more simple way of utilizing old bookcases occurred in a nursery where two small bookcases of approximately four feet in length each were placed in a corner where a large construction pier projected, one end of each bookcase butting against the pier. Toys and books fill the shelves of the bookcases and they form a useful decoration in a corner where they had been badly placed — each one being in the centre of a large wall space and looking quite lost against long walls.

Often the problem arises of arranging for sufficient furniture to cover all the needs of a much-used room, which perhaps does not have as much floor space as one would like. Or it may be that the room is unusual in size and proportion and consequently does not suggest good natural grouping. The first thought, of course, should be of the essential pieces of furniture, which must be first planned and placed to the best advantage for their use and the function of the room. The remaining spaces can then, with skill and care, be made both practical for use and pleasant in appearance.

In one bedroom, although it was a fairly good-sized room, it seemed impossible because of the location of many doors and windows to include a much-desired chaise longue. At one end of this room was a bay of irregular shape and proportion which was of no particular use. An answer therefore seemed to be to fit into this space a comfortable box spring on legs, made, from careful measurements, to fit it. Instead of being the usual rectangular shape, this fitted exactly into the irregular opening. It was made with a soft hair top, flat stuffed, and covered with a material to harmonize with the room. With the addition of comfortable down pillows at each end it most satisfactorily filled the desire for a chaise longue.

To base the solution of a problem upon practical use is the foundation of good planning. Add to that good proportion and the other elements of good design, and the results will be gratifying, whether the problem is a large one or a small one.

AN ARCHITECT BUILDS A LITTLE PLANT HOUSE

FOR HIMSELF

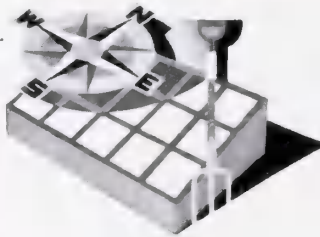
Continued from page 57

the domestic hot water supply — the plumbing, not the heating. Here was a constant source of warm water, maintained at a uniform temperature of 140 degrees by thermostat and gas flame. So the nearest sill cock on the house — just eighty feet from the plant house — was valved to the hot water supply. Connection to the plant house is with copper tubing, no larger than a lead pencil, and insulated by slipping it inside the old worn-out garden hose. This runs over the surface of the ground during the heating season, and then is stored in the cellar.

In the plant house the hot water, controlled by a needle valve, flows through a radiator having one hundred square feet of surface, and then stands upon the floor about an inch deep, whence it is wasted into a covered pit behind the

plant house. The temperature of this wasted water is about sixty degrees, only a few degrees above the cold city water, so there is no appreciable heat loss here; and the heat loss from the copper tubing is also negligible, owing to the smallness of the exposed surface.

Control of the heat in this method is by needle valve, and a glass gauge set up on the supply line indicates the flow in gallons. Operation revealed the water consumption at night varying from five to thirty gallons per hour, the high figure corresponding to an outside temperature of ten below zero. During the daytime, except in cloudy weather, sun heat proved sufficient and required, in addition, the opening of ventilators. After a little experience, it proved easy to estimate the probable low temperature at night and set the water flow accordingly. A thermostat set to open a ventilator in case of over-heat would be an added convenience, but would, of course, involve considerable extra expense.



SUPPLEMENTARY EQUIPMENT

All good greenhouse practice requires the use of a supplementary set of cold frames. This is especially true of a greenhouse limited in space. In this case the white lattice fence on the left masks a long row of narrow frames. In practice, the hardier and more advanced of the seedlings are transferred to the frames as fast as possible, thus magnifying the capacity of the house many times. Eight and one-half feet square seems very small, but little seedlings do not take much room, and the little plant house has provided all the early plants needed, not only for the writer's garden, but also a good overflow for his friends. It has lengthened by six to eight weeks the blooming season of many favorite annuals, and in addition has permitted the growing of many that will not succeed at all unless brought to flower before the hot blast of full summer. Many other plants, aided by the long growing season, have showed unexpected vigor; snapdragons and chrysanthemums, from February sowing, have reached six to seven feet in height.

But the real joy of the plant house is in something that no true gardener need be told, and something it is useless to try to tell anyone who is not a gardener.

COVERING THE BANKS

Continued from page 60

and black snakeroot (*Cimicifuga racemosa*), interplanted with ferns. Here and there, in open, sunny spots, large clumps of false-dragonhead (*Physostegia*) and cardinalflower (*Lobelia cardinalis*) give brilliant splashes of color and add height and substance to the planting.

Figure 4. A steep boulder bank. By using large boulders, the very weight of which holds the earth in place, it has been possible to construct a bank at a much steeper grade than would otherwise have been practical. The situation being a sunny one, such plants as *Phlox subulata*, *Arenaria montana*, *Cerastium tomentosum*, *Arabis alpina*, *Ceratostigma plumbaginoides*, *Mazus rugosus*, *Sedum spectabile*, and *Heuchera sanguinea* have been used. These have been augmented by such low evergreens as *Juniperus sabina*, *tamariscifolia* and *J. communis*.

Figure 5. Roadside bank in shade. The lower portion of the bank is covered with pachysandra, which is one of the most satisfactory of all our ground covers for shaded and semi-shaded positions. Although it does fairly well in full sun, it has a tendency to become a bit rusty in appearance, and loses some of its beauty. Above the pachysandra the shrubs form a tapestry of varied evergreen foliage, azaleas, *Ilex glabra*, *leucothoe*, and *Pieris* being used, and at the brink of the bank there rises a mass of mountain-laurel. The roadside bank as shown in the photograph is planted with great drifts of pachysandra and cotoneasters, with a background of Japanese yew (*Taxus cuspidata*).

Figure 6. The terrace bank. At the brink of the terrace a clipped yew hedge separates the formal plat from the entangled bank. The slope is covered with wild roses, *Cotoneaster horizontalis*, *Jasminum nudiflorum*, with here and there a mass of the lovely and graceful *Abelia grandiflora*.

TWENTY BEST FLOWERING PLANTS FOR

BEGINNING A ROCK GARDEN

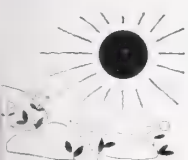
HAYDN SANBORN PEARSON

Every garden lover dreams, plans, and works for a rock garden. This may be the complement of the rest of the garden, or it may be a unit in itself. But how often best-laid plans 'gang a-gley.' Many gardeners spend a considerable amount building a rock garden. Much labor and thought are gladly expended; then the rock garden fails to be the success one pictures.

What is the cause of so many failures? One cannot attend a gardeners' club, talk with a fellow garden lover, without the subject's coming up. Through a long period of experimentation, observation of many rock gardens, and talking with others, I have come to the conclusion that most rock gardens fail, or are but partial successes, because the wrong plants are used. Common mistakes are using shade-loving plants in sunny spots, using a sun-loving plant in a shady place, putting a plant which needs shade in a sunny spot, using a deep-rooter in shallow soil, or vice versa.

On the list which follows are twenty plants which are easily grown. They cover the growing season from early spring to late autumn. Some like the sun; some prefer shade. Many of them can be raised from seed, and this is delightful and interesting work. With these twenty, the amateur can achieve success.

As far as the garden itself goes, I will only make these observations. Be sure there is good drainage; be sure that the soil is at least nine inches deep (a very common mistake is in believing that these small plants need but three or four inches of soil); don't crowd the plants, as most of them spread rapidly.



SUNNY SIDE

First, let us consider those plants which like the sun, as many rock gardens of necessity are exposed to the sun all day. All the plants mentioned in this list are suitable for the northern half of the United States.

Aquilegia flabellata. This is the earliest and most charming of all the family of columbines. Many columbines are difficult, but *flabellata* is as easy to grow as any perennial. It grows well from seed, but it should be transplanted in one or two inches in height. It likes light soil, and it pays to dig out the soil where it is to be grown, and fill in with rich leaf mould mixed with coarse sand. Two inches of garden loam on top is enough. This variety can be had in white and a soft lavender.

Aethionema persicum. This is the plant for the top of the rock garden. It likes the hottest, driest spot you can give it. It is the answer to the hardest problem of all: what will thrive at the very top of the garden? It likes a deep soil because its roots go down a long way. Through May and June it produces lovely flesh-pink flowers. Also the tiny, greenish-blue plants keep their color throughout the season. This variety is also easy to raise from seed. Transplant when it is one inch high.

Aubrietias. These are probably the 'surest-fire' successes one may handle. Their two requirements are plenty of sunshine and good loamy soil. They are easy to raise from seed. After the plants have finished flowering in June or July, they should be clipped. This will ensure an abundance of rosettes for the next season's bloom. The following *Aubrietias* are good: *Bridesmaid*, a soft pink; *calicica*, white-eyed lavender; *graeca*, mauve; Mrs. Lloyd Edwards, blue.

Asperula cynanchica. This charming little woodruff has the habit of flowering all summer, from mid-June through September. It revels in a hot, dry spot. The most beautiful bed of it I have seen was on a slanting cliff, growing in soil only three inches in depth. The blossoms, on wire-like stems, are about four inches tall.

Aster alpinus. Few asters may be included in the list of rock-garden plants, but this one fits admirably. It thrives in any sunny spot, and in any fairly fertile soil. It has a striking violet flower with a yellow eye. It is in bloom during May and June.



House at Milwaukee Wis. Architect, Harry W. Bogner. Brick and woodwork painted with Cabot's DOUBLE-WHITE.

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... so writes an architect about the Collopakes he used on his own house more than two years ago.

Other Collopake users say: "looks practically as well today (four years later) as a month after Collopakes applied" ... "five years ago I used two coats of Cabot's DOUBLE-WHITE. Recently I made a careful investigation and was unable to detect a single spot on the bricks or shakes." ... "The building is now three years old and the surfaces (painted with Collopakes) are in as good condition as when newly finished."

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PRIZE WINNERS

In the Eleventh Annual Cover Competition of House Beautiful

This is a record year for competitions and our own Cover Competition is no exception. In fact, we received the extraordinary number of twenty-six hundred and forty-two entries. But the event was characterized by quality as well as quantity, and we are immensely proud of the designs selected for our next series of covers. The first of these, the Second Prize design, will be used in October of this year; the First Prize design, in February 1934.

The prizes were awarded as follows:—

FIRST PRIZE—\$500

H. Wilson Smith, Richmond,
California

SECOND PRIZE—\$300

Paul C. Robertson, New York

STUDENT PRIZE—\$250

Helen Kosinec, Philadelphia
School of Design for Women

HONORABLE MENTION

Irvine Clements, New York

Robert W. Loutrel, West New
Brighton, New York

Antonio Petrucci, New York

Paul C. Robertson, New York

Umberto Romano, Spring-
field, Massachusetts

H. Wilson Smith, Richmond,
California

Henry J. Stahlhut, Brooklyn,
New York



The usual traveling exhibit of one hundred selected designs, including the prize-winning and honorable-mention covers, will open at the Boston Public Library on October 30, and later exhibitions will be listed from month to month in the *House Beautiful*.

6. *Campanula muralis*. Once the fascination of rock-gardening grips your soul, you will want to try many of the *Campanulas*, but at the beginning, try *muralis*. It grows well from seed and transplants easily at any stage. The violet trumpets grow on six-inch stems. Best of all, it blooms enthusiastically all summer long.

7. *Gypsophila repens*. Many rock gardeners cannot say enough in favor of *gypsophila*! It really is nearly ideal in ease of culture, hardiness, grace, charm, and a summer-long blooming period. It spreads rapidly and forms a broad area of foliage. Tiny white flowers grow on three-inch stems. It likes a deep soil.

8. *Helianthemum*. These little, shrub-like plants blossom during June and July. They are a worthy plant in hardiness and ease of culture. Too few rock gardens have this species.

9. *Papaver alpinum*. This is a true Alpine poppy and, as one would suspect, likes dryness and sunlight. It is not fussy about its soil, either. It has beautiful fairy-like flowers, and is easily raised from seed, but should be transplanted when one inch high. Try a packet of mixed Alpine poppies; they will give a gorgeous array of color.

10. *Silene schafta*. Of the large *Silene* family, the best one for the beginner is *schafta*. Besides being hardy and non-fussy as to soil, it blooms throughout the fall. It is perhaps the easiest of all rock-garden plants to raise from seed. The purple flowers are borne on five-inch stems.

11. *Thymus serpyllum*. With this plant, you'll never need to say, "If at first I don't succeed..." A few plants of this variety from a reliable nursery will establish a vigorous-growing mat of foliage. It is of humble origin, true; but the common, wild thyme has many charming descendants. Any and all varieties are easy to grow. Colors are red, white, pink, and purple. All *Thymus* asks is plenty of sunshine.

12. *Tunica saxifraga*. This variety provides a generous amount of bloom through the summer. The foliage keeps healthily green, and the flowers of pink or purple are grown on five-inch stems. It likes plenty of sunshine, and rich fertile loam.

13. *Veronica repens*. This is another plant for the summer season. It makes a flat growth of tiny, pale green leaves. The little blue flowers are on very short stems. It is a good choice for a spot where flat growth is wanted. The amateur can grow it readily from seed. It is one of the rare plants which do well in either sun or shade.



SHADY SIDE

If it so happens that part of the rock garden is shaded, or there is a completely shaded nook where a rock garden would be a delightful addition, the seven plants listed below are easily grown.

14. *Campanula carpatia*. This lovely plant blooms all summer. It likes soil in which gravel is mixed half and half with light loam. The large bells of blue are produced on eight-inch stems. The blossoms last well into September.

15. *Corydalis lutea*. This gracious plant deserves a place because of its handsome, fern-like foliage. But it is also one of the few plants which flower from early spring until frost-killing time of late autumn. One can grow it easily from seed, and it is a healthy, vigorous grower. Bright yellow flowers are on eight-inch stems.

16. *Dodecatheon meadia*. This is a lovely variety, but it is best to start with plants, as it germinates from seed very unevenly, and sometimes not at all from given packet. It likes deep, damp, fertile soil. The rosy, cyclamen-like flowers come in early spring.

17. *Myosotis sylvatica*. This is one of the loveliest, and probably easiest to grow, of the forget-me-not family. Many of the forget-me-nots have a tendency to die out over winter. But *sylvatica* is hardy. It comes in white, pink, or blue. By all means use this for a shady spot. It never "passes a dividend," even in depression!

18-19-20. For the other three shade lovers, I want to nominate a trio of beautiful native plants. These are *hepatica*, *bloodroot*, and *trillium*. All the ask is shade and an abundance of leaf mould in the soil. In gathering them from their woodland homes, be especially careful that no air or sun hits the roots. Pack them in damp leaf mould.

It is easy to attain success in rock gardening if one chooses varieties carefully. Use the right plant in the right spot. Then success will come.

WHAT SHALL I PLANT?

DOROTHEA K. HARRISON

Every summer the Japanese iris (Figure 1) impresses me anew with its cheerful coolness in the heat of June and early July after the flowers have long since faded. It is the variety Berry F. Holmes which I would urge you to plant now for next year's bloom, as it has an un-



usually large, fine white blossom. The lemon-yellow blotch accentuates its crispness, and it has good foliage. Plant it in the sun in the border or where you may see it reflected in water, and be sure that it gets a lot of water during its flowering. The Japanese plant them in masses so that they may be irrigated when in bloom. Plants may be obtained at \$1.50 each, postpaid → Robert Wayman, Elmside, Long Island, New York.

It is time has come to think of perennial poppies (Figure 2) for appearance in the garden next spring. The perennial is now receiving a good deal of attention from the hybridizers. Though some of the pink shades are enchanting, I should like to mention three of the newer red varieties. Olympia, a flame scarlet, is very early and unique as well, for it is double. The flowers, 5" in diameter, are 29" high. Trilby, a dark lustrous pinkish red, grows a yard high. Wurtembergia, an inch higher still, has still brighter red petals with a medium-



sized blotch at the base and a centre which is built up. I have tried red poppies with blue flax, white sweet rocket, and a touch of good clear yellow with good effect. Olympia is 50 cents each; Trilby \$1.50 each; and Wurtembergia, \$1.00 each. These prices include postage → National Iris Gardens, Beaverton, Oregon.

Peonies must be planted in this month or next, as they are dormant. They sprout up so quickly in spring that it is a tremendous shock for them to be moved then. James R. Mann is a fine variety — a clear rose-pink in color, sometimes showing a crimson streak in the centre. Aside from the freshness of its color, there is a gracefulness about the flower because the central petals curve in a way that gives an airy effect. Blooming in the middle of the season, plants need to become established before doing their best. They are offered by the originators at \$3.00 for a large division, and \$4.00 for a plant which is one year from a division. Transportation charges will be extra → Cherry Hill Nurseries, West Newbury, Massachusetts.



Fig. 3

Herbs are a great aid to thrift, for with them the good cook who is not averse to trying new things can ring an endless variation on the everyday ingredients of salads, stews, and vegetables. There are several perennial herbs for the nose as well as the table which may be sown now for use next year. Chives, the refined onion, the leaves of which are chopped and sprinkled on salads; lavender (Figure 3) for the linen; rosemary for a nosegay and a nice little hedge; sage for the Thanksgiving turkey; winter savory, and broad-leaved thyme. The last three are useful in stuffings and stews, but should not be used in large quantity. The herb bed is best placed in a well-drained, sunny place, as small leaves and flowers contain, in proportion, more of the essential oils than do ranker growths. Packets of these six herbs are 75 cents, postpaid → Henry F. Mitchell Company, 516 Market Street, Philadelphia.

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A lovely mixture of the finest colors, 12 guaranteed bulbs (value 25c) for only 10c. Postpaid. Burpee's Bulb Book free—best guide to Fall planting. Write now.

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MUTINY ON THE BOUNTY

by **CHARLES NORDHOFF** and **JAMES NORMAN HALL**

\$2.50

THE ATLANTIC MONTHLY PRESS
8 Arlington Street, Boston

WHAT SHALL I PLANT?

Continued from page 71

Think of a snow crystal and you have the design for narcissus Queen of the North (Figure 4). Could anything be more appropriately named? It is a Leeds variety growing 18" high. The effect is almost white, as the soft primrose-yellow cup has a



Fig. 4

rim of sulphur-white and the perianth is a pure white of good texture. Use it outdoors in large drifts in the spring border or force it and enjoy it twice in the season. Bulbs are \$1.00 a dozen, \$6.00 a hundred, transportation extra → Stump & Walter Company, 132 Church Street, N. Y. C.

Columbine (Figure 5) are easily grown from seed. As the hybridizers have been working with them, there are constantly finer varieties to choose from. The Mrs. Scott Elliott strain has large-sized flowers with long spurs and shows a variety of colors. There



Fig. 5

are pinks to reds and shades of purple, with often a corolla of a lighter color showing as a skirt beneath the spurs.

Sow them in a mellow seed bed, giving them a little shade, cultivation, water; and avoid overcrowding. After they have bloomed you can plant them out where the colors will show to best advantage. The seed are 50 cents a packet, including postage → Muller-Sealey Company, Inc. 145 West 45th Street, N. Y. C.

The wintergreen barberry (*Berberis julianae*) is one of those few satisfactory broad-leaved evergreens that live up to their name and are fresh at the end of the winter. In early April it looks well, a mound of rather thick, green, somewhat spiny leaves, interspersed with a few bright crimson ones as though it held over an early autumn color. In mid-May there are many clusters of yellow fragrant flowers which remind me a little of Mahonia. It grows at most 6' high and is hardy through Massachusetts. It is well to plant in late August or early September, that it may be thoroughly established before the winter sets in. This rather rare plant may be had 15"-18" high for 75 cents, and 18"-24" for \$1.00, transportation extra → Hicks Nurseries, Inc., Westbury, Long Island, New York.

Have you ever seen the tulip Monsieur Mottet, shown in Figure 6? It is just the thing for you who do not like tulips because they seem stiff and precise in spite of their gaudy colors. This tulip is a soft ivory white and



Fig. 6

has six flowers or so on a stem at a time. It grows about 2' high and belongs to the May-flowering group. I can see it used as contrast with a brilliant lily-flowered tulip, such as Sirene, or as a soft white note in a planting of blue *Phlox divaricata* and yellow *Polyanthus primroses*. Bulbs are 80 cents a dozen, \$5.75 for 100, and these prices include postage → George Lawler, Tacoma, Washington.



SPRING FLOWERS

even the words bring up the most refreshing thoughts, but your pleasure is brought to perfection when you pick the blossoms from your own spring garden. Bulbs, dormant roots, and lilies must be planted now for next spring's enjoyment.

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Lupinus Polyphyllus roseus
Phlox Rheinlander
Colchicum

LILIES:

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regale
canadense
speciosum

IRIS:

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AHs!



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VEN a kitchen table has its moments. And here is one of them...the first of a long series. For appreciation of a Monel Metal grows with the years. You admire when you first see it. But before long you admire it many times as much.

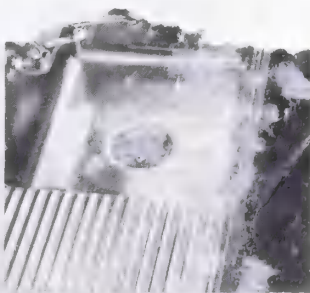
This new table*, for example. Its appearance makes an immediate hit. To us, Monel Metal is as beautiful as silver. Even our customers confess that it resembles silver more than any other metal they have known.

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is becoming just as customary in smart kitchens as silver is in smart dining rooms.

A kitchen table should be easy to clean...and this one is. It should stand hard knocks...and this one does. It should offer no encouragement to the stains of food juices...and on that score alone thousands of

In the picture above is the Monel Metal Cabinet Kitchen Sink. The top of the cabinet is also Monel Metal. On the right is a Streamline model which would be just the thing probably to replace that old sink in your own kitchen.



owners of Monel Metal sinks, cabinet and range tops will jump at the chance to own a Monel Metal table.

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Then by all means consider **TOWLE** Sterling Silver Flatware

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Since 1690

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Your wedding is not so many weeks away. The whole household seems disorganized. The telephone and the front-door bell peal frequently. There are inquiries and requests from caterers, photographers, dressmakers, lingerie shops . . . even rental agents and insurance agents!

Your head is awl . . . so many things to do . . . so much to be decided . . . so little time. And in the midst of all this excitement, you must make one of the most momentous decisions of your life . . . you must select your silver pattern. Of course, you will be simply showered with advice on all sides. But that will only add to your general confusion.

Plan on the Solid Silver Standard

The thing to remember is that you are going to live with your silver for many, many years. How disappointed you will be in days to come if you plan your married life on anything less than a *Solid Silver Standard*! Good sterling contains thirteen times more silver than the best plated ware . . . yet costs only about twice as much. It has a permanent value and brings you lasting satisfaction for which there is no substitute.

Why temporize with anything less than Sterling — Solid Silver — when it is probably the one purchase made at wedding time which will re-

main with you all your life. It will never go out of style as your dresses will in a few short seasons . . . for being an everlasting precious metal it is designed for permanence. Nor will it ever wear out or break as inevitably happens to most other wedding selections. Indeed we know of many brides whose Sterling flatware symbolizes for them the very permanence of their marriage.

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When you see this new cabinet in a jewelry store you can be sure of three things:

1. It is one of the leading jewelry stores in the country, carefully selected for knowledge of Sterling.
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3. You can at last be sure

of quality, for these are Towle patterns, and Towle has stuck to quality, made no cheap "specials."

The "FIVE POINTS OF QUALITY" in message on this cabinet are:

1. OPEN STOCK — Towle patterns are open stock for years. Some brought out in the 1890s are being made today.
2. FLAWLESS FINISH — This soft sheen so often admired is achieved only by special TOWLE methods.
3. CAREFUL INSPECTION — Each separate piece is inspected time after time. No pit marks, nor flaws of any kind.
4. PROPORTION AND BALANCE — We invite you to handle several pieces. See and feel these characteristics for yourself.
5. REPUTATION — Towle makes only Sterling, no plated ware; only quality, no cheap "specials." TOWLE Sterling SILVER FLATWARE is made with an unbroken tradition of craftsmanship since 1690 in Newburyport, Massachusetts.

Why Quality is Important to You

Some cheap or "bargain" silver is being offered today. Although labeled Sterling it is not worthy of the name, nor of any fine table. It is often made by unskilled workmen, using mass production methods. It is made to sell at a low price, not to give lifetime satisfaction.

On the other hand, TOWLE Sterling has never been cheapened in any process of design or workmanship. This statement is not just for advertising. Ask any good jeweler. He will tell you that TOWLE flatware possesses quality to the highest degree, and that you will never regret your choice of a TOWLE pattern.

If you are tempted by an apparent "bargain," ask yourself, "Is real artistry ever on the 'bargain' table? Will I regret this purchase years from now? What assurance have I that I will be able to replace or add to the 'bargain' pattern later?"

TOWLE STERLING is still low priced

When the price of silver bullion dropped in 1931 and 1932, to the lowest level in the world's history, it made possible substantial price reductions in TOWLE Sterling. As it is written, silver bullion has advanced over 50% from its low point, yet TOWLE patterns are still priced only slightly above their recent low prices of the last two years.

OLD BROCADE . . . Very new Towle Sterling — smooth brocaded effect, quiet richness, luxurious yet very modest in price



TOWLE'S Unbroken Tradition of Craftsmanship Since 1690 in Newburyport, Massachusetts

In 1690, William Moulton, a silversmith from England, set up his workshop in the



From a portrait of a silversmith in his workshop. The Towle Silversmiths today carry on the craft traditions begun by William Moulton in 1690

thriving village of Newburyport. In this Moulton shop the TOWLE traditions of today were founded. And they were founded upon *Solid Silver*, for in those days there were no substitutes for Solid Silver.

THE TOWLE SILVERSMITHS today make only Sterling — Solid Silver — no plated ware.

One after the other, the sons and grandsons and great-grandsons of William Moulton followed the silversmith's craft. Seven successive generations of Moultons, and then the Towles whom they apprenticed, carried on the Moulton traditions in one unbroken line. The Moultons and Towles have been dominating influences in American silverware designing since 1690.

TOWLE PATTERNS are famous

You will find Moulton and Towle Sterling on the most beautifully appointed tables of America today for the same reason that you

will find Moulton and Towle silver in the new American Wing of the Metropolitan Museum of Art in New York, in the Boston Museum of Fine Arts, and in the museums of many other cities where collections of worthy silver exist.

Magazine articles frequently mention the beauty of TOWLE designs, both old and new. For example, the following appeared in an article in *House Beautiful*: "The covered helmet-shaped pitcher and handled sugar bowl on either side of the Revere porringer were made by William Moulton of Newburyport, Massachusetts, a member of another large family which followed silversmithing for many generations . . . An unusual Early American spoon made by Moulton shows design of a ribbed front, thick rounded shank, and shell on the back, placing its making about 1740. The quaint fiddleback spoon was made by another of the famous Moulton family of Newburyport, a descendant of the William who made the silver cream pitcher and sugar bowl."

Another comment in this helpful article is worth repeating: "The purchase of Solid Silver is not merely a question of money spent, it is a question of establishing a gracious dignity of daily life. It is the custom for the family of the bride of today to equip her with a chest of Solid Silver, which will render daily service for half a century, and then be only pleasantly worn and ready for her descendants."

Sets for as little as \$37.00

A 16-piece set of best quality such as LOUIS XIV or SYMPHONY costs only \$37, for the informal service of 4 knives and 4 forks (both in the small dinner or so-called dessert size), 4 salad forks and 4 tea spoons.

A 36-piece set costs only about \$64, and includes 12 tea spoons, 6 knives, and 6 forks (both in the small dinner or so-called dessert size), and 6 salad forks.

NOTE: Silver bullion has been advancing steadily since January. These low prices are in effect as this advertisement is being prepared. We shall maintain them as long as possible, but cannot guarantee them. We earnestly recommend buying now! We never expect to see prices lower. We do expect to see them higher.

LET EMILY POST HELP YOU PLAN YOUR WEDDING

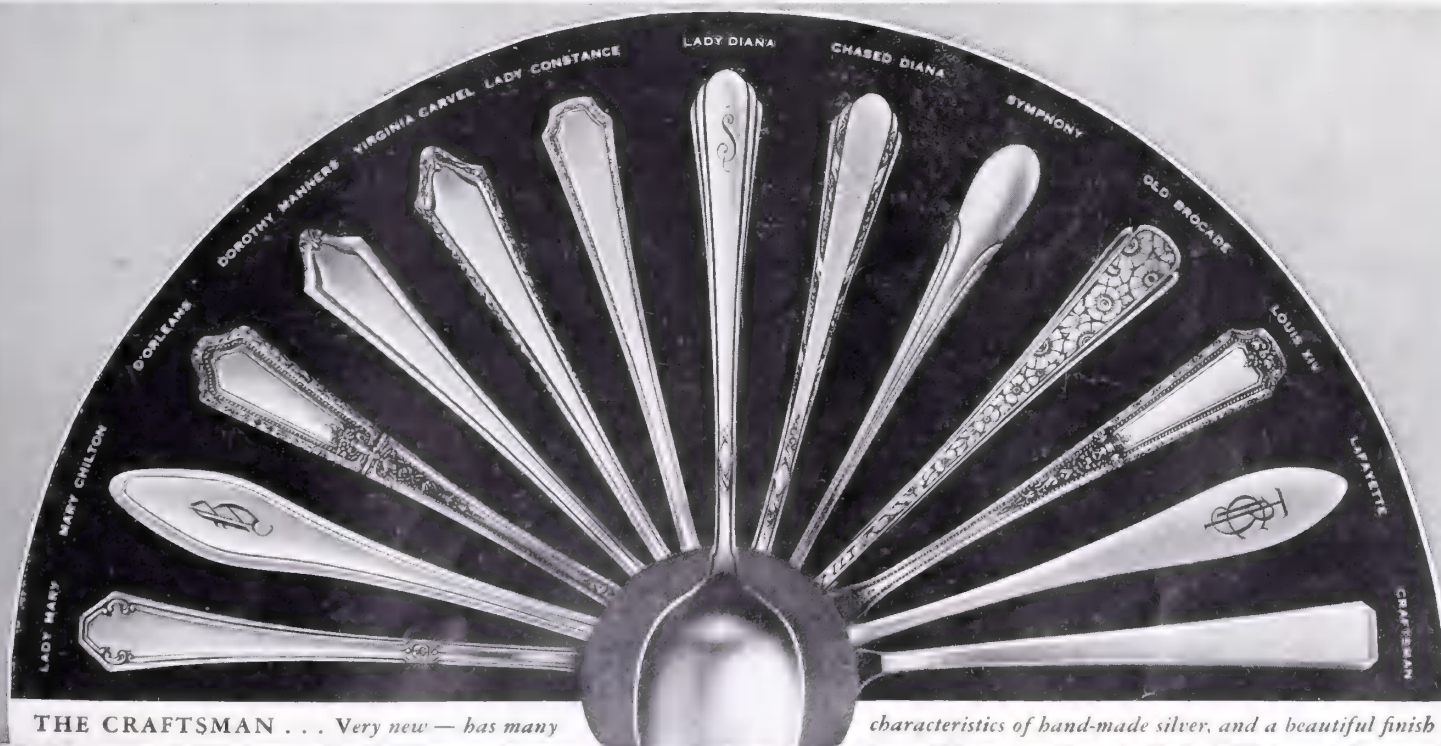


We sincerely hope that these pages, and these TOWLE Sterling patterns, will help you plan your married life on a *Solid Silver Standard*. And we shall also be glad to send you a booklet, written by Emily Post, that authoritatively discusses the

newest conventions which are part of a successful wedding. If you are in doubt about wedding etiquette, you will find this booklet invaluable. Don't get married until you have a copy!

THE TOWLE SILVERSMITHS, Newburyport, Massachusetts
Dept. M-9: I enclose 15 cents in coin or stamps for Emily Post's "BRIDAL SILVER AND WEDDING CUSTOMS."

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City and State _____
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THE CRAFTSMAN . . . Very new — has many

characteristics of hand-made silver, and a beautiful finish

WINDOW



SHOPPING

Summer holidays will soon be over, and as you reluctantly leave your vacation home you will be faced with the problem of finding ways and means to add new zest to your winter quarters. Perhaps some of the articles shown on these pages will help you to a solution of this problem, and in ordering please write direct to the shops whose addresses are given for your convenience.

Mary Jackson-Lee

1 There is something particularly suggestive of masculine taste about these modern desk accessories, and their obvious smartness will also appeal to the feminine eye. Nor was it until after I had selected them that I discovered that price as well as good looks was in their favor. The black boxes are trimmed with strips of white metal, the one for papers having a removable top and measuring 9½" x 12½". The price is \$1.50. The cigarette box measures 4" x 11½", is divided into four compartments, and costs \$1.25. The very graceful and practical desk lamp is of black metal combined with chromium. It stands 16" high and has a 12" shade of white parchment banded with



black and silver. The cost is \$5.95. All prices are postpaid • *Daniel Low & Company*, Salem, Massachusetts.

2 A perfect reproduction of an old Hitchcock chair is now produced by a furniture designer who has given much time and study to the original models. He has visited the site of the original factory in the town of Riverton, Connecticut, which used to be Hitchcockville. The factory produced 25,000 chairs in the old

days, and a Governmental report of 1836 lists it as a 'major industry.' The chairs now reproduced are made,



like the old ones, with a painted black finish or in imitation rosewood, with a powdered stencil finish in gold. There are four attractive stencil patterns from which you may choose. The chair, as shown, is 31" tall, and, with a rush seat, is priced \$17.50; with a wooden seat \$12.50. This type of chair is admirable for a dining-room chair in Early American interiors, or for an incidental chair before desk or telephone table. It will be shipped to you express collect • *The Hearthstone Furniture Company*, 215 East 58th Street, N. Y. C.

3 I am sorry that the photograph cannot show you all the lovely shades of color in this gem of a hooked rug, which, its maker tells me, is called 'The Wedgwood,' because its quaint design was suggested by the pattern on an old Wedgwood plate. Wrought in natural colors is a distant purple hill, a blue river meandering through softly shaded green meadows, with an old red farm building and a romantic round stone tower in the middle distance. A beautiful border

in tones of old rose, soft pinks, beiges, and browns surrounds the central pattern, and the outside edge has a scalloped finish in dark brown. The rug, as shown, is oval in shape, 22" x 30" in size, and is priced at only \$7.50. The hooking is done with mercerized jersey which is so fine and soft



that the finished work gives almost the effect of needlework • *Laura Copenhaver*, 'Rosemont,' Marion, Virginia.

4 I can never stay long away from the Bazar Français, where all the lovely French pots and pans may be found — the pottery casseroles, copper bains-marie, nickel drip coffee-pots, wooden salad bowls, etc., etc. On my last visit I found a new line of cast-iron utensils which are so admirable that I want to tell you about them. First, they are made of virgin iron by 'Le Creuset,' one of the first iron firms in France. This ware is intended primarily for hotels, but is also splendid for home use, being absolutely unbreakable. It may be had with a dark blue finish or one of 'volcanique red,' and each piece is lined with white enamel. The tallest kettle in the picture — a *pot au feu*, or soup kettle — holds 6½ quarts and costs \$4.60, while the round saucepan, known as a



'French oven,' is 4" deep and holds 2½ quarts, at a price of \$3.25. The three round pudding pans, holding a pint, a pint and a half, and a quart, cost 85 cents, \$1.15, and \$1.45. Your orders will be shipped express collect outside of New York City • *Bazar Français*, 666 Sixth Avenue, N. Y. C.

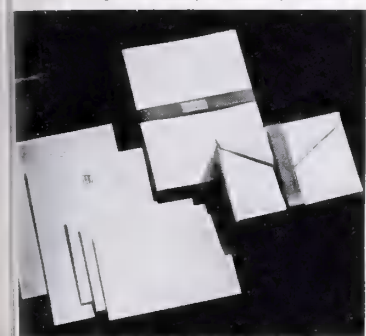
5 A simple solution for always having your beer cold and sparkling is offered you in the novel clear glass pitcher shown below. It holds five bottles, and has an inner cylinder of ground glass into which you pop the ice cubes; then fill the pitcher with beer, which quickly becomes cool and tempting. The cylinder screws to the top, so it is easily removed for washing. The picture also shows six of the tall, Pilsener-style beer glasses, which many experts declare are the best models on the market for enjoying the refreshing brew. They are graceful, as well as easy to hold,



and beer seems to taste especially well from them. The tall pitcher costs \$9.00, and the hand-blown Pilsener glasses are \$5.00 for six. They will be shipped express collect • *Ovington's*, 437 Fifth Avenue, N. Y. C.

6 Autumn brings the usual return of engagements, and again we feel the necessity for fresh supplies of stationery that we may be ready for the daily demands of social correspondence. Here is an interesting offer which will allow you to be prepared with distinctive and correct stationery at a small expenditure. You may have your choice of four types of Crane paper, either vellum antique, vellum thin, the blue fibre which so many people prefer, or the charming satin-check, which is marked in squares with a faint watermark, just

enough to give style. This may have either a three-letter monogram or a two-line address, and the price given — \$2.50 a quire, or \$3.65 for a box of two quires — includes a steel hand-cut die. If you wish to have the address on the backs of the envelopes, the price is \$3.00 for one quire and \$4.00 for two quires. For separate sheets unmarked, the price is 85 cents each extra quire, with the exception of the thin antique, which is 75 cents. For 48 single sheets, marked, with 24



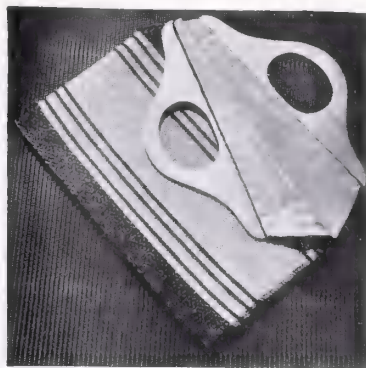
envelopes, the price is \$2.90. The stamping may be done in your choice of red, brown, blue, gray, or black lettering. And please add 25 cents for postage on all orders outside of New York City • W. G. Streeter, Inc., 841 Madison Avenue, N. Y. C.

People who cannot afford to buy original paintings, and yet want a dash of color on their walls to give character to their rooms, will be interested in this colored reproduction of an original painting by Ruth Archison. It is called 'The Orange Skirt' and is delightful both in its composition and in its vivid coloring. Other colored prints by the same artist are available — 'Flowers in



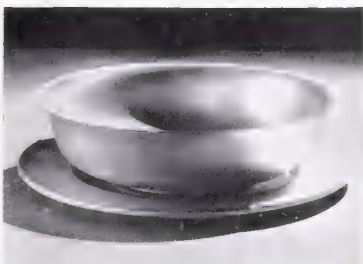
'Holland,' showing a Dutch girl in a blue dress and green kerchief holding two pots of geraniums, and 'Pats,' a dark-haired girl with a red ribbon through her hair, dressed in brilliant blue. 'The Orange Skirt' and 'Flowers in Holland' measure 15" x 11" and 'Pats' 15" x 12". Printed by Edward Cress Company, these stunning prints cost \$1.25 each, postpaid • Ruth Archison, 34 Lynde Street, Boston.

Of all the woven bags I have ever seen, this one is, I think, the most satisfactory both from the standpoint of good looks and from the even more important standpoint of convenience. It is woven by hand on a harness loom, and the heavy silks



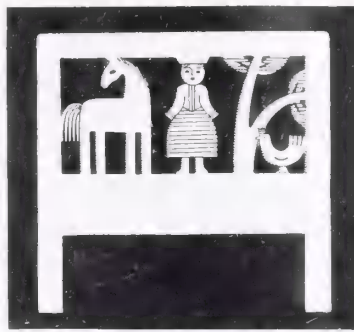
of which it is made are hand-dyed in the most exquisite colors. Several different color combinations are available — brown and bronze-green silk with brown wooden handles; two tones of coppery pink, also with brown handles; two shaded violet tones, two shaded blue-green tones, and a light and dark blue combination, all with gray handles. The bag illustrated combines light and dark gray silk and wool and has gray handles, but the other combinations come in silk only. The bags measure 14" wide and 11" deep and are nicely lined with harmonizing crêpe de Chine. The handles, comfortably curved to fit the hand and large enough to slip over the wrist, are of polished wood. The price for any of the bags mentioned is \$6.75, including postage • The Garden Studio, 14A Marshall Street, Brookline, Massachusetts.

Despite hard times, babies seem to be as numerous as ever and must still be presented with appropriate christening and birthday gifts, so perhaps this very lovely silver



bowl and plate will prove an economical solution of the problem presented by your expectant niece or godchild. Though impressive in appearance, the set costs complete but \$10.00, and either bowl or plate may be purchased singly for \$5.00. Another point in favor of this gift is the fact that its uses are not confined to the high-chair and porridge period, since both pieces can later serve in many different capacities. The plate, which also makes an excellent card tray, measures 6 1/4" and the bowl is 5 1/2" in diameter. Prices mentioned include shipping charges • Hodgson Kennard & Co., Inc., 15 Arlington Street, Boston.

If you are interested in needlepoint, you will be fascinated by this very effective pattern — an original design to be worked out in lovely shades of English crewels. Greens, greeny blues, and rust reds deepened by brown are used in the design, with just a touch of gold between the diamonds. This pattern in small scale — a 6" x 10" sample is here shown — adapts itself to stool or chair covering



Headboard of a child's bed: a new, original design created by

CHILDHOOD, INC.

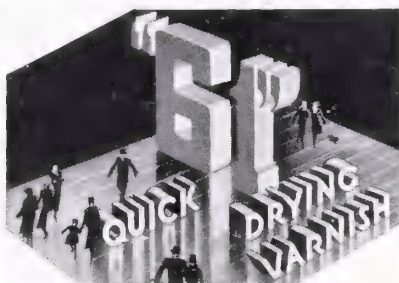
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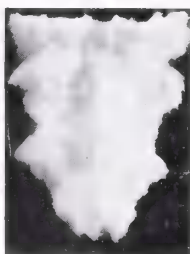


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Handbook of Period Furniture Styles

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20" x 40" \$4.25 40" x 60" \$14.75
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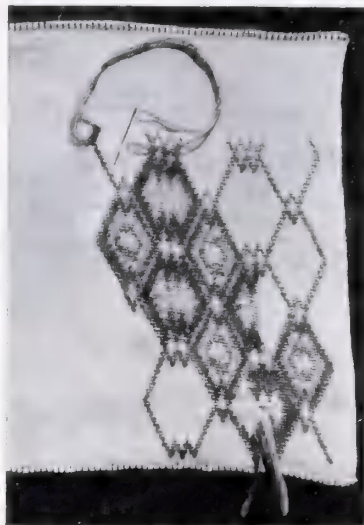
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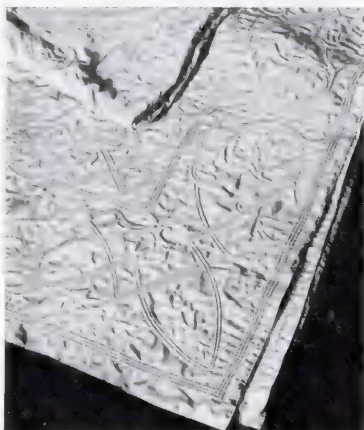
Write for bulletin to Executive Secretary,
College of Fine Arts, New York University,
Dept. B, 100 Washington Square East,
New York City

of any size, but the prices given are for wools to cover the equivalent of an 18" chair seat. The complete materials for this work, including crewels, 24" x 27" piece of antique canvas,



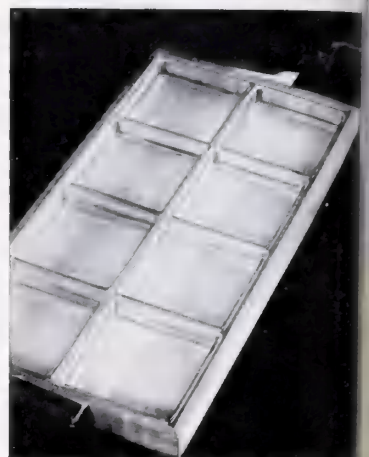
book of needles, and pattern, amount to \$13.20, which price includes postage and insurance • Emma A. Sylvester, 462 Boylston Street, Boston.

11 Here is an example of needlework which can only be called a work of art. It is a bedspread made of the finest taffeta, an exquisite changeable apricot turning to gold on one side and a pale wild-rose pink on the other. It is quilted all over in elaborate Trapunto work in a design called the Bellini, which has been adapted from an old Florentine source. As the work is done in 'double technique,' the spread is reversible, which is a great advantage, since it gives you a chance to enjoy both color schemes. I know this spread will suggest a solution to some of your fall wedding-present problems, and



before you close your check book you will probably decide that you really should treat yourself to this enticing bit of feminine luxury, too. And please remember, as you sign the checks, that you are helping a group of patient Kentucky women who have put in all these delicate little stitches to create a thing of beauty for you. The quilts come in a range of soft pastel colors, and may be ordered in two sizes, 50" x 72" for \$39.50, and 75" x 90" for \$65.00. Pillows may also be ordered to match the spreads for \$18.50 each, and all will be sent collect. Please allow four weeks for filling the orders • Eleanor Beard, Inc., 519 Madison Avenue, N. Y. C.

12 The smartest hors d'oeuvre tray I have seen recently — very good to use with your new fall buffet equipment — is shown here. It is 20 1/2" long, and 9 3/4" wide, and made of light bird's-eye maple, with modern handles of chromium, or of copper, if that goes better with your other accessories. It holds eight 4 1/2" square glass containers, which is one of its admirable points, for so many relish trays do not hold enough for your guests and involve you in equipping a second tray, which is



bother. There is plenty of room here for several kinds of olives, sweet pickles, salted nuts, chutney, mangoes and all the other appetizing tidbits. The price of the tray is \$15.00, and express is collect • Rena Rosenthal, Inc., 485 Madison Avenue, N. Y. C.

13 Nothing would add a lovely note of color to your bathroom this fall — be you wife, maid, or widow — than one of these beautiful modern bath sets. The background is peach-colored Turkish toweling of texture so fine and absorbent that it is a pleasure to touch, while the unusual design of clusters of tubular flowers (which I think are gloxinias) is worked in firm French knots in two shades, light and a bright tone of sapphire blue. There are green leaves on the sprays, and over the flowers hovers butterfly in two tones of yellow with soft red body and matching spots on his wings. The set consists of a bath mat 23" x 39 1/2", two towels 2 x 46", and two 12"-square wash cloths, which may be ordered peach, green, white, or blue. Postpaid, the set is \$9.75 • Maison Linge, 844 Madison Avenue, N. Y.





TRAVEL

CALENDAR OF EVENTS FOR OCTOBER

England	October 1 — Pheasant-Shooting Season begins
Italy	October 4 — Festival of Saint Francis at Assisi
Spain	October 12 — Fête of the Race, honoring Christopher Columbus
Switzerland	October 1 — Vintage Festival at Neuchâtel with Pageant

LES BAUX

Don't miss Les Baux,' someone in Paris urged. Thus came into our lives one of our loves. En route from Arles to Avignon we circled afield a few miles and enshrined Les Baux forever in our hearts.

We found it perched high in the rugged Alpille Mountains, an almost deserted city, hewn, if you will credit the tale, straight out of the living rocks. Rear walls, side walls, even some of the house façades are integral parts of the cliffs. And no crude cave-dwelling edifices are these, but gems of architecture — Norman, Gothic, Renaissance. Like a Rodin, the masterpiece moulded from the stony mass, at the mass still a visible part of the whole. So it is in Les Baux.

But we must arrive first! Never will you forget the approach. The Val d'Enfer, rightly named the Valley of Hell, stretches below you as you drive up on an excellent road. It's the valley that inspired Dante's *Inferno* and Doré's illustrations for the poem.

A mass of cold, gray, impregnable craggy ledges of bleached stones! Small wonder that Les Baux, the town above, was one of France's greatest strongholds. Nature's own; bare, harsh, colorless, desolate, a terrifying mass of stone. Baux is the Provençal for escarpment; hence the name. The very air of death seemed to hang over the gray valley.

Soon we reached the almost deserted town, and still higher above the ruined castle. A few

times in history the enemy scaled the sides of the Valley of Hell, but until Richelieu's soldiers came the castle had stood inviolate for seven centuries.

'Don't fail to get the woman guide.' So a handsome creature, educated, ragged, barefooted, as mysterious as Les Baux itself, led us that day.

Seventy inhabitants now, where once were four thousand, when reigned that great seigniorial family which took its name from this stronghold — the Princes of Les Baux. A looting lot they were, these princes who once owned most of Provence and who claimed direct descent from Balthazar, one of the three Wise Men of the East, and who arrogantly placed the Star of Bethlehem in their coat of arms.

If you like curved doorways, carved chimney pieces, ninth-century naves, Roman stele, they await you here. A beautiful Lanterne des Morts with pendent gargoyles is silhouetted against the blue of the sky.

The underground apartments of the demolished castle, cut out of solid rock, will amaze you in their extent. Climb to the top of the keep for a real view.

Gaulish tibia, Roman skulls, stairs that end in air, cupboards cut into hard rock, fit repositories for the plunder of Les Baux's robber barons, a machine that hurled rocks down on the enemy, all are yours in Les Baux.

Lovely ladies reigned in Les Baux. Mistral has sung of them — Huguette, Sibylle, Blanchefleur, Bausette.

Les Baux's Court of Love was famous. Troubadours, Crusaders, Knights of Malta, made love here.

Les Beaux-Arts has placarded the houses. The guidebooks give you their histories, which is the history of France. So rest your back against a

stone, cut perchance by Roman hands, look out across the valley to the Rhone, read a bit, and dream on past splendors. They are very real to you here in this living dead city. — Z. G. H.

HORS DE PARIS

When you go to Paris again and want a quiet week-end in the country, motor out to Tillières-sur-Arvre and stop at the Hôtellerie du Bois-Joli, a Norman farmhouse and outbuildings that have been converted into the most enchanting of inns. The food itself comes close to perfection in its quality, and the antiques, not one of which is for sale, make the eyes of the collector glisten.

Behind the hotel is a large building which may once have been the barn. This is now a great hall, filled with shining copper utensils and other objects that once served the Normandy people in their daily living. Not far away is a small building which would make an ideal home for honeymooners who do not want too much privacy. It is a perfectly furnished, tiny place, which one leaves with genuine reluctance.

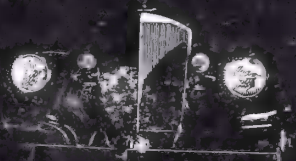
The kitchen of the inn is in plain sight, just off the entrance hall, and there you can watch your chicken cooking on the spit before the great fire in the old hearth. Copper kettles and pans reflect the light, and the odor of food, the sight of salads in the making, the display of pastry, and the old furnishings all combine to make one wish for leisure to linger in this place.

To reach this charming inn, also known as Restaurant Kilomètres Cent-Quatre, because it is one hundred and four kilometres from Paris, motor through the Bois de Boulogne, past Versailles and Dreux, and in a little while you'll reach your destination. One hundred and four kilometres is sixty-five miles. You may eat your meals under the apple trees, if the weather is what it ought to be, but if you are forced to remain inside, you will find in the old furnishings so many things to interest you that you will enjoy yourself in spite of the weather.

You can return to Dreux, then take the road to Chartres to see the town and the cathedral, returning to Paris by Maintenon and Rambouillet, stopping for tea or dinner, perhaps, at the Rôtisserie du Moulin de Bichere. This is the most celebrated place in the valley of the Chevreuse. To reach it, leave the Grande Route at Verrières and take the road to Montfort-l'Amaury. Here there is an opportunity for bathing and boating in the mill pond, around the edges of which the most desirable tables are placed. A week-end thus spent will be a happy memory all one's life. — H. H. M.



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136" TO 147" WHEELBASES

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Ex. factory



"THIS
IS THE
WAY
I FOUND
MY
SILVER"



Shown below are four of the other Treasure patterns: Coronet, William and Mary, Mary II and Early American Style, Plain.



WISE young bride . . . to have sent for "The Modern Way to Choose Your Silver" before making her decision. This portfolio has helped so many women find exactly the tableware they wanted.

Say what you will, silver is the very soul of your dining service—china is replaced, linens wear out, silver alone endures. Be certain, therefore, that the design has true beauty, that the craftsmanship is perfect, that the quality is supreme.

These days, too, another point must be considered. The design should be in the spirit of the room. This doesn't necessarily mean that there is just one "TREASURE" pattern for any one period—but it does mean that there is a *perfect* design for your own dining room—whether it be Early American, Georgian, Spanish, Modern . . . or anything else.

We hesitate to say that no one should choose silver without first sending for "The Modern Way to Choose your Silver." But, if you could see our files of letters from grateful people, you would probably feel that this is really the first step toward the buying of perfect tableware.

When writing for your copy of the portfolio please address Dept. D-12.

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Treasure
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House Beautiful

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VOL. LXXIV

NO. 3

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Helen Page Wodell approaches gardening from many angles, for, besides being herself a real dirt gardener, she is senior member of the firm of Wodell & Cottrell, Garden Consultants; a lecturer on gardens; member of several garden clubs, and author of *Beginning to Garden*, a book for children. . . . Palmer Sabin is an architect of Pasadena, who won the third prize in the Western group in the House Beautiful Small-House Competition, and also received honorable mention for the house published in this number. . . . Allen H. Wood, Jr., divides his time between gardening, of which he has made a serious study, and his work in the advertising field. . . . E. T. Steffian is an architect of Boston who, like all young architects to-day, is concerning himself with the problems of designing small houses that can be built for small sums. . . . James A. G. Davey is nationally known for his interest in trees; in the article 'Hippopotabus,' by Helen Sprackling, a frequent contributor to *House Beautiful*, he is seen in a persistent pursuit of them. . . . Mary Miller is a decorator of Georgia and a member of the National Advisory Council of the American Institute of Interior Decorators.

Next month Margaret Thompson, whose article on 'Stocking the China Closet,' in the June issue, was so much liked, will tell how to dress up the house here and there for the winter's entertaining. One of the most distinguished architects now working in this country is, admittedly, Eliel Saarinen, of Finnish birth, but now teaching at Cranbrook, the School at Bloomfield Hills, Michigan, whose buildings he designed. His own house on the Cranbrook grounds will be described in the next issue. Another interesting house to be included is one in New Haven, Connecticut, designed by Douglas Orr, which won an honorable mention in the House Beautiful Small-House Competition. In recognition of the beginnings of renewed activities in the home-building field, there will be the first of a series of articles giving practical advice on remodeling; an article that tells how to make a garden over a period of five years; and another that pictures two garages that can be planned to serve as comfortable quarters for the family until the larger house can be embarked upon. Stephen F. Hamblin writes on the anemone, and there are two striking illustrations, one showing modern clocks, and the other, new and stimulating objects made of wood and cork.



AN ARTIST'S RETREAT

Out of a very ordinary little barn, distinguished only by a sagging roof line, was evolved this studio designed primarily to give its owner uncluttered space, comfort, and seclusion. Two sunny bay windows are a delightful feature of the main studio and are practically equipped with flagstone floors and copper shelves for plants. A wing was built on to the studio for the use of guests, but a separate entrance was made, with no communication between the two. Eleanor Raymond, Architect

GARDEN HOUSES OLD AND NEW

By HELEN PAGE WODELL

In ancient China a gentleman built in a secluded part of his garden a pagoda, the name of which, translated into our language, means 'Let-go-pagoda.' Here the master betook himself to forget the cares of the world, to drink much wine if so disposed, and in short to throw aside convention, to do as he pleased with complete freedom and without fear of criticism. Centuries have passed since the construction of the first of these 'Let-go-pagodas,' yet the need of such a building has not diminished.

A summerhouse or 'earwiggy' gazebo may have its place in the garden scheme. The Greek temple of love set upon a breezy knoll may lure romantic young couples to relentless stone benches in its draughty seclusion, but for all-year comfort, for practical use and the real joy of living, the modernized garden house has much to recommend it.

Garden houses have various missions. Some serve as the owner's workshop, others are for complete relaxation, still others are purely utilitarian, but the first requirement of all types is that they shall be architecturally attractive. They may be as old as the hills, of mellowed stone or ageing timber, or as modern as it is possible to build them, but they must serve two purposes — they should be so placed that they add interest to the garden, and they must be of some definite use and not mere ornaments.

A garden tool house may be made so attractive that its presence in the garden gives added charm. When tools and stakes, twine, garden gloves, baskets, hose, labels, and spraying materials are within easy access of the busy gardener, the garden is better kept than when it is necessary to trot back and forth to the garage or house cellar for these essential requisites of good gardening.

Before condemning any small outbuilding on a newly acquired property, consider first from every angle the possibility of converting it into some type of garden house. On a charming old place in Delaware there is a long, low, stone tool house beautifully equipped, vine-covered and well placed at the far end of a flower-bordered walk. Visitors exclaim at its quaintness and Old-World atmosphere. The owner, with an amused smile, explains that the little stone tool house was built over a century ago, before the days of modern plumbing, for an entirely different purpose.

In a Connecticut garden a reconstructed corncrib makes an ideal garden house. Not all corncribs are of the slatted variety; some have solid sides. Because of their stilted type of construction, corncribs are easily jacked off their slender supports and set on trucks. It is then a very simple matter to transport them to a



This charmingly designed garden tool house is one of four set in the hedge surrounding the perennial garden at 'Thorndale,' the home of Mr. and Mrs. Oakleigh Thorne at Millbrook, New York

distant point of vantage and to a permanent place in the garden.

Picture a corncrib garden house with little casement windows open in the warm sunshine, gay flower boxes and ladder-like steps, shaded at one side by an old apple tree and softened at the other by a great clump of old-fashioned garden lilies. More than this the world cannot offer as a haven of joyous peace.

An old ice house lends itself remarkably well to garden-house requirements, provided it does not have to be moved. A vegetable cellar or storage place may be made in the lower part of the ice house for various roots, flowerpots, plant stakes, seed flats, and a hundred other things. Playhouses and chicken coops treated with a flare of imagination can be transformed into neat and inviting garden houses.

The ideal season for moving a garden house is the winter, when the ground is frozen. Then the turf will not be marred and the beds are safe from injury.

On the shore of Lake Huron stands a garden house of rare

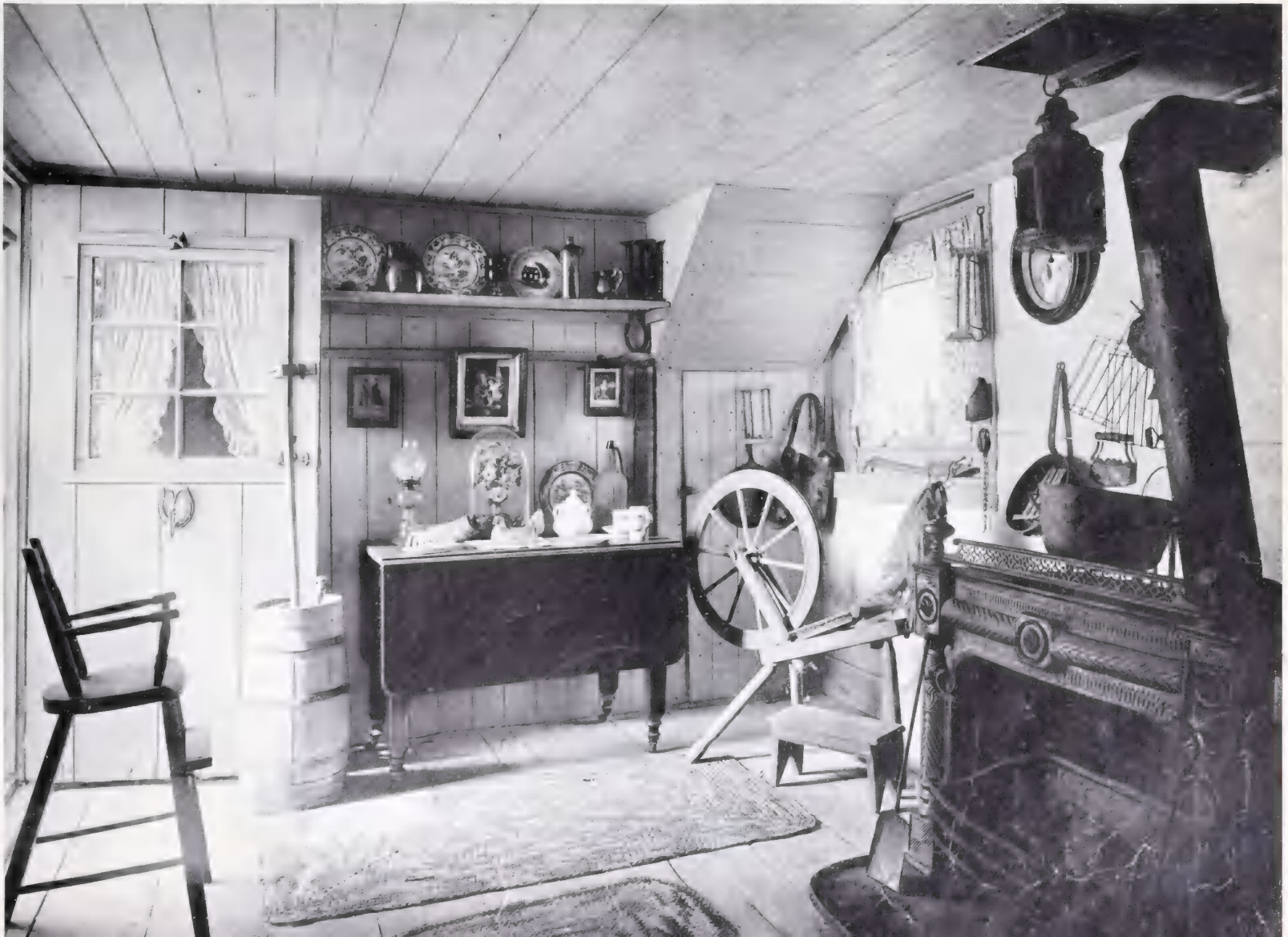


This very modern and highly efficient garden house on the estate of Mr. and Mrs. Warren Kinney at New Vernon, New Jersey, forms part of a garden unit which also includes a greenhouse and potting house. The walls of the interior are covered with soft-hued plaid paper, and the glazed chintz which covers the chair and couch has a dark red background. In cold weather the room is heated from the greenhouse furnace, and in summer cool Venetian blinds shut out the sun





An old house, long outdating any building in the vicinity, stood upon a small piece of property adjoining the estate of Mr. and Mrs. Robert Cade Wilson at Summit, New Jersey. To save the house from destruction, Mr. Wilson purchased it and transformed it into this garden house of unlimited charm. A Franklin stove warms the interior in winter, and a little grating above carries heat to the upper chamber. The house stands at the end of a woodland walk in a setting of fine old trees and an informal planting



A corner of the perennial garden at Thorndale, which shows an arched seat and another of the four garden houses which shelter tools and other garden accessories



beauty, once a brick windmill. The single large octagonal room has been done in tones of water-green and old silver. At one side there is a great fireplace, and long casement windows open on a series of garden pictures. Masses of brilliant flowers in the foreground against a background of the silver-green stretches of the lake repeat the actual color scheme of the room and carry it out to the far horizon.

Houses built at a period when house and garden were peculiarly unrelated found the introduction of a garden house the solution of many difficulties. Certain houses completely surrounded by lawn and driveway had no garden except beds of cannas and 'elephant's-ears' that flourished in isolated spots on the front lawn. The back lawn was reserved for hanging out the clothes; no one saw it but the butcher boy, the grocer, the cook, and the coachman. In some cases when a garden existed it was behind the stable, because it was not beautiful, being composed of nothing but long straight rows; and no one thought of looking for charm in the vegetable garden.

The style of gardening changed. Invitations read, 'Luncheon (or tea) in the garden.' Imagine serving luncheon behind the stable! Something had to be done, and a garden house in a remote part of the place created a new garden unit of its own.

The garden house may be approached by a long walk from the

main house, but tea can be gracefully served upon the little flagged terrace, for the house should be equipped to serve tea, or cocktails if preferred, in a finished manner. At the end of the terrace an outdoor fireplace designed for the broiling of steak or lobsters, or to plank shad, adds much to the enjoyment of guests and family.

The ideal garden house in a cool climate has some provision for artificial heat, so that it may be comfortable in any season. In some, the Franklin stove is both efficient and attractive. These stoves of modern manufacture come equipped with folding doors that make them safe to leave when no one is about. Mrs. Warren Kinney's garden house, shown in the accompanying illustration, has a radiator heated by the furnace of the adjacent greenhouse. Other houses enjoy open fireplaces.

If the garden house is not far removed from the main house it is unnecessary to have it equipped with a sink for washing tea things or luncheon dishes, but for solid comfort a real gardener requires some facility for washing hands, either a diminutive, stationary wash-basin with running water, concealed behind a decorative screen, or an antique wooden washstand of pine or cherry with a china bowl and pitcher. These sets of good design, quaintly decorated with wreaths or bunches of gay flowers, or in rare cases sprays of soft moss roses, may still be found in antique shops. There should be shelves for garden books, a file for catalogues, and a rack for magazines; tin boxes for seeds and a box for (Continued on page 106)

AN OFFICE FOR THE HOUSEWIFE

By SYLVIA COMFORT STARR

JOSEPH B. WERTZ, ARCHITECT

Men have learned the value of efficient business offices and, although they expect to relax at home, they still enjoy having dens where they are supposedly on inviolable ground. Or perhaps they call it 'the study,' this room of theirs. At any rate, by whatever name, it belongs to them and them alone. The wonder is that more wives have not determined on feminine dens. Those who follow some profession have found separate studios of some sort absolute necessities, but why has n't the wife, whose home is her calling, — and goodness knows it's a complex and busy enough calling, — why has n't she long ago realized that she should have an office from which to run it?

The answer is, perhaps, that this business of looking after the myriad disconnected details that go to make up the day's activities is necessarily so disjointed that women have always been blinded by the mesh of circumstance and have failed, after a few feeble attempts, to systematize and organize their home-building to any appreciable extent. This is hardly surprising when one considers that the woman at home must be here, there, and everywhere during the day as things (which are so often beyond her control) happen. When she has workmen come in she cannot leave them to look after themselves, and yet if Junior runs away and falls down the front steps, she must see that he also is attended to at once. No, undoubtedly a wife cannot simply ensconce herself behind a big mahogany desk with a button for each servant and several

Fig. A. This compact and symmetrical scheme, shown in the illustration above and the plan at the right, takes up no more space than an ordinary closet, and could very easily be adapted to a house of any period by the appropriate selection of woodwork and finish

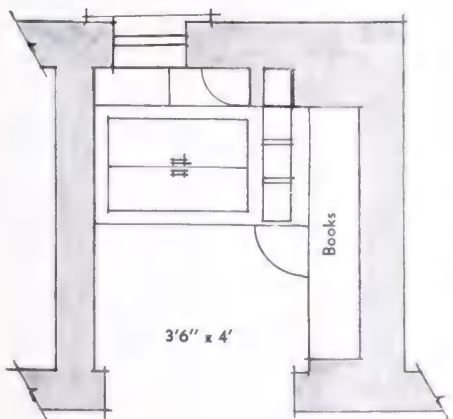
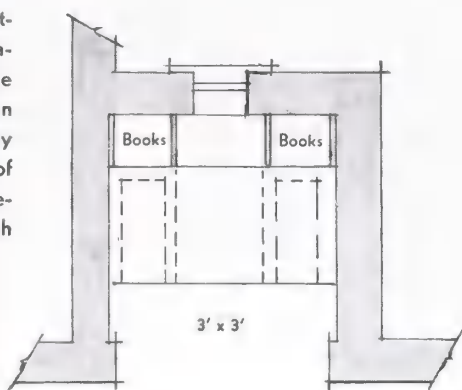
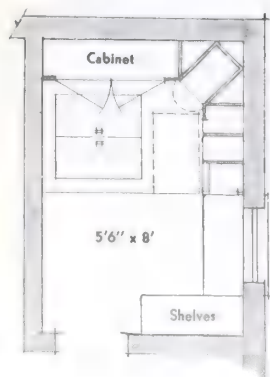
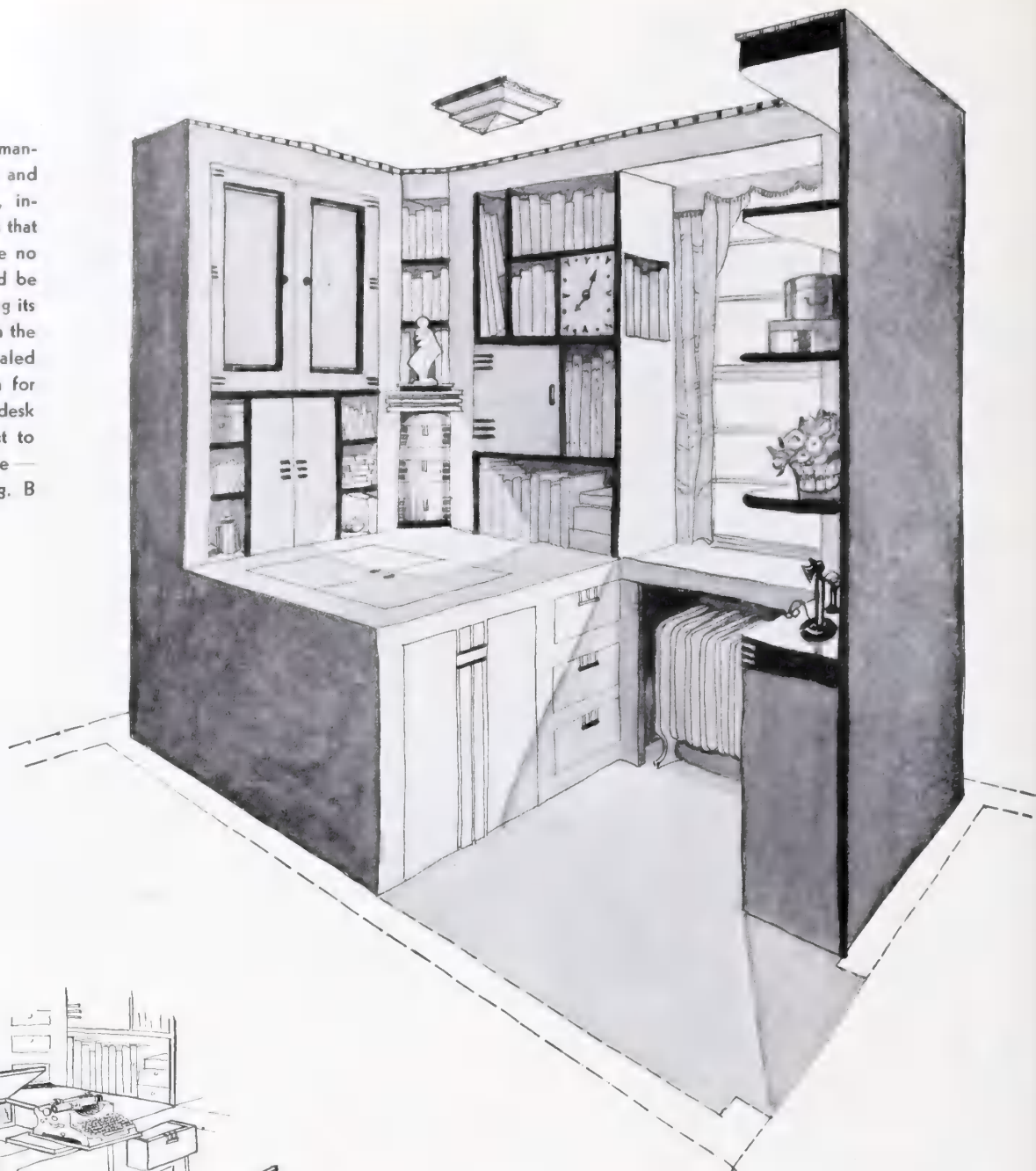


Fig. B. Distinctly modern in feeling is this tiny office (see illustration at the right and plan at the left), where the window is off-centre. The top of the desk is two leaves which open outward from the centre, disclosing a typewriter which swings easily into its place



Fig. C. This office, designed in the modern manner, is well supplied with cabinet, drawer, and shelf room. It suggests numberless uses, including a home for all those odds and ends that there is never any place for. If there were no radiator under the window this space could be utilized for a sewing machine, thus increasing its usefulness, or for a panel-concealed safe. In the corner under the projecting shelf is a concealed light which gives concentrated illumination for the desk. The sketch below shows the desk when ready for use, with front pulled out to form a seat and typewriter swung into place — the same arrangement as that used in Fig. B



No inch of available space has been overlooked in designing this small office, as the plan makes clearly apparent. Of course the shelves and cabinets could be rearranged to suit individual needs and requirements

impressive phones and expect to attend to all the day's business solely from this vantage point.

However, she does need 'A Room of One's Own,' as Virginia Woolf so conclusively proves, whether she writes, paints, sews, or merely darns. She needs a place where all her bills can be filed without the chance of their being mislaid in the confusion of a hurried search for stationery in the family secretary; a place where

plans for the week can be formulated and laid out; where menus can be concocted and set down; where directions may be phoned to the kitchen or orders to the grocery and shops; where the linen can be kept for weekly check-ups and silver stored if necessary; and, if she has no sewing-room, she needs a corner for a machine and worktable, and the inseparable concomitant of these, a door with a good lock.

Women have so seldom been allowed to belong to themselves; their time has always been open to continual interruption. It seems almost impossible in this servantless age, at least, to finish one task without having to leave it temporarily for something else. Duties are scattered in every part of the house, and it is this very scattering that defies organization and eats up efficiency. One goes to the desk to write out instructions, one takes them to the kitchen. One returns to the telephone to give outside orders, one makes a trip to the linen closet or the laundry basket and back to the desk again. Small wonder if lists are incomplete, plans forgotten, accounts mislaid, and time — precious time — wasted.

For the small house that cannot spare the space for dens, studies, or even sewing-rooms, one is apt to reflect, 'Yes, this is all very well, but where should we put such a house office?' In answer, an architect has designed several which are the essence of compactness

and economy. Two may be arranged in a space no larger than the ordinary closet (say, four by four). Figure A presents an entirely symmetrical scheme and, although modern in detail, it is restrained enough to be adaptable in period homes, varying the type and finish of the woodwork from oak to walnut or pine to go with English Tudor, French Directoire, or American Empire styles. Figure B is planned for a space where the window comes off-centre, and is unmistakably modern in feeling. The top of the desk is in two leaves which open outward from the centre, disclosing a typewriter fastened to the underside of one of them (the same desk is shown in Figure C), and the front of the desk is a panel which pulls out to form a seat (also as shown in Figure C). Two of the shelves for books might be used instead as cupboards for linen, and a small safe for silver and valuables might be installed behind the panel in the lower right-hand corner.

Figure C is almost self-explanatory. Of course if one did not have the little radiator, that space might be used for more drawers or a sewing machine, and here again the panel-concealed safe might be worked in to advantage. Incidentally such a room offers delightful privacy in which to work on, do up, and even store away those surprise Christmas gifts which are so difficult to keep out of reach of inquisitive small fingers during the mysterious yuletide season.

Figure D gives an arrangement for a larger space. This room would be a charming addition to any Colonial house, the woodwork done in knotty white pine, stained honey-brown and waxed. Its ample storage and floor space would make it practical as a

sewing-room where the litter attendant on dressmaking need never be left about to conflict with its combined function of housewife's office.

It seems almost superfluous to add that of course all these offices should have some phone arrangement with the kitchen as well as a regular telephone for outside shopping. The particular merit in all the designs lies in their laboratory-like compactness, a fact which allows them to be worked into the plan of the smallest of houses. Whether they will be found more convenient on the second floor or the first depends on the needs of the particular family involved. Where there is a nursery with small children and the extra supplies of laundry necessarily involved, then it might be best to locate the house office on the second floor. If, however, there are no children, or if they are past the stage requiring constant care, it might be preferable to have it downstairs, and there are some who might enjoy the added privacy of an attic room. It is a matter for differing requirements and temperaments to decide according to their own lights.

We predict with some confidence that the telephone closets, powder rooms, and private bars which have flourished for a time in various households are about to see their last days and may be converted into one of these house offices to real advantage. Considering that we have become nationally 'budget-conscious,' the dividends from an investment in greater household efficiency are of far-reaching and inestimable worth, and the modern housewife is entitled to an office worthy of her executive duties.

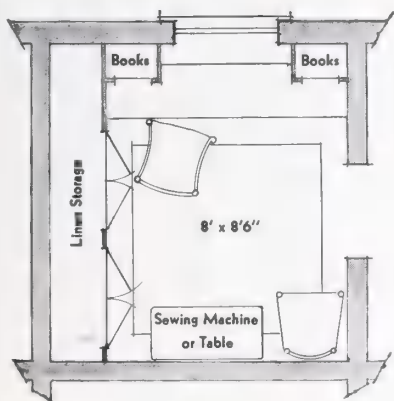


Fig. D. Arranged for a larger space, this office could also serve as a very practical sewing-room. Cupboards provide ample storage space for supplies and linen, and the room, finished in knotty pine stained honey-brown and waxed, would make a charming addition to any Colonial house





AWARDED HONORABLE MENTION

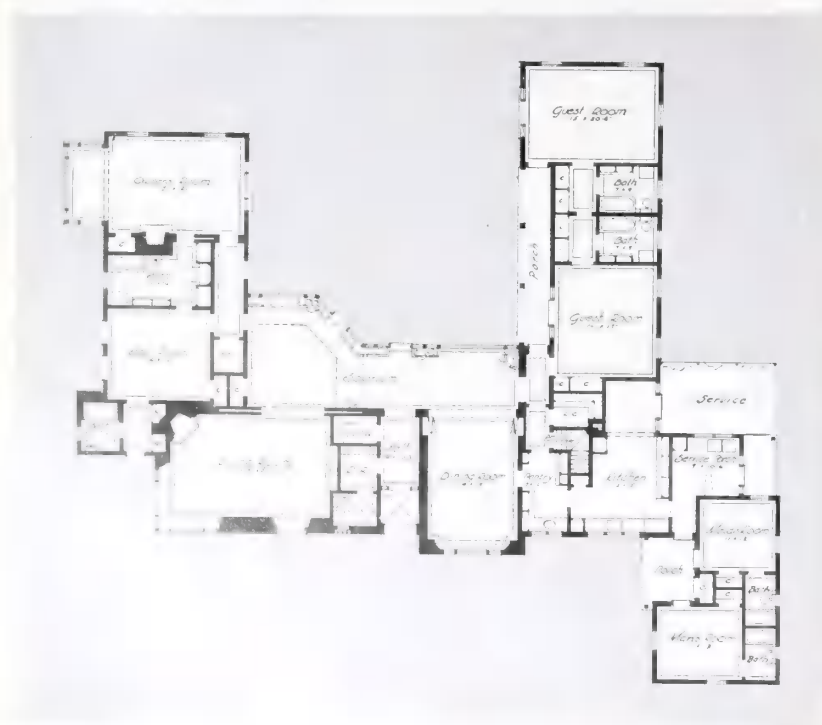
In the Western Group of Houses submitted in the House Beautiful Small House Competition

THE HOUSE OF MRS. DANIEL BURNHAM, PASADENA, CALIFORNIA

PALMER SABIN, ARCHITECT

KATHERINE BASHFORD, LANDSCAPE ARCHITECT

JOHN H. SIMPSON, CONTRACTOR



The plan of this attractively designed California house was influenced by the desire of the owner for the maximum amount of sunlight and for an arrangement flexible enough to accommodate members of a sizable family on short visits and yet small enough to be comfortable for the owner when alone. Consequently the solarium, largely of glass and facing south, was planned to open from the living-room, dining-room, and hall, thereby flooding the house with sunlight, and the guest-rooms were placed in a separate wing, forming an independent unit. The walls of the house are of stucco tinted slightly off-white, the roof is of cedar hand-split shakes, natural color, and the doors and windows are painted a soft blue-green verdigris

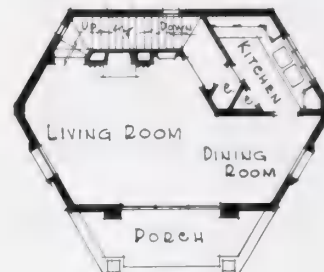
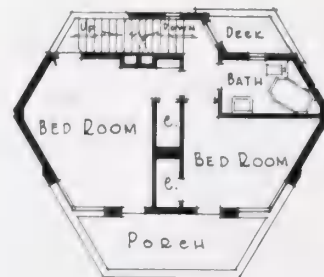
The solarium and tree-shaded patio join almost imperceptibly, and from the main rooms the garden seems practically a part of the house. The floor of the solarium is of walnut blocks laid in mastic, an interesting treatment used throughout the house, and the planting pockets are bordered with black marble



ECHOES FROM THE CHICAGO FAIR

By ETHEL B. POWER

Kaufmann-Fabry



Erected by the Common Brick Manufacturers' Association, this house demonstrates a new use of reinforced brick, of which the floors and ceilings as well as the walls are made. The cantilevered balconies show some of the possibilities of this construction, but the irregularly shaped rooms seem to be hardly justified. Andrew Rebori, Architect

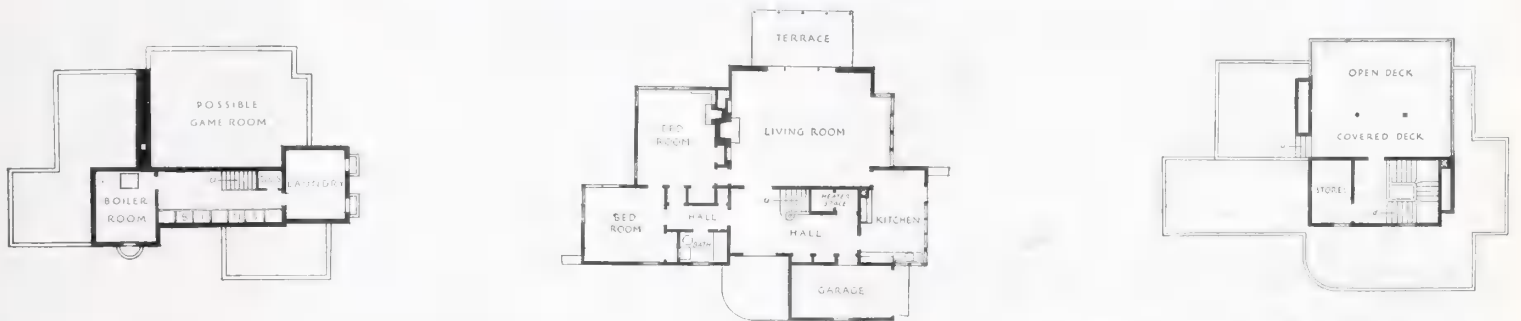
The house at the top of the opposite page is built of Masonite, a pressed-wood composition, on a wood frame, and is designed to be built of prefabricated units. The plan is particularly well thought out and shows an excellent relation of living, service, and sleeping areas. Frazier & Raftery, Architects

Officially labeled though it may be as A Century of Progress Exposition, it is known locally as the Fair, and a Fair it certainly is. Not only do side shows of every kind separate the serious from the gay, the instructive from the comic, but there are interspersed, at short intervals, batteries of booths, — low, gay-colored buildings, where hamburgers and grapefruit juice are dispensed, — which are a definite part of the grouping of the buildings. Thus it is possible to change moods every hundred feet, and so accept at the very outset the first demand the Fair makes on its throngs — that of receptivity to its many facets.

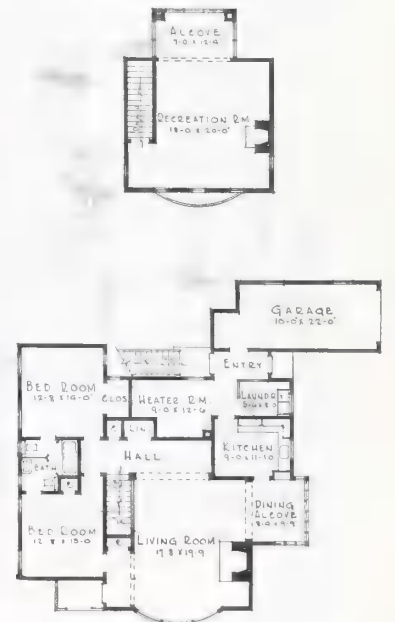
The official guide says that it is a Fair organized primarily to show progress in science. And, in spite of its carnivalesque aspects, its superbly staged exhibits, beautifully and graphically arranged to show the development of the past hundred years in science, and especially in science as applied to industry, compel the attention of even the least practically-minded visitor. In fact, there seems more artistry apparent in these scientific displays than in the more obvious fields of applied art. The cross section of a model in the Electrical Building, for instance, of a steam turbine and electric generator composed of an actual shaft and wheels, with the rest of the mechanism indicated by wooden blocks arranged in colored mosaic, is pleasing and understandable as a pattern and perhaps more comprehensible

The Stransteel house (centre of opposite page) is built on a framework of light steel channel uprights and girders into which special nails can be driven. Its walls are of enameled steel. The name is derived from the architect-designer, Carl A. Strand. The plan, although excellent in many respects, suffers, most people would feel, in having a living-room that 'leaks out' on three sides

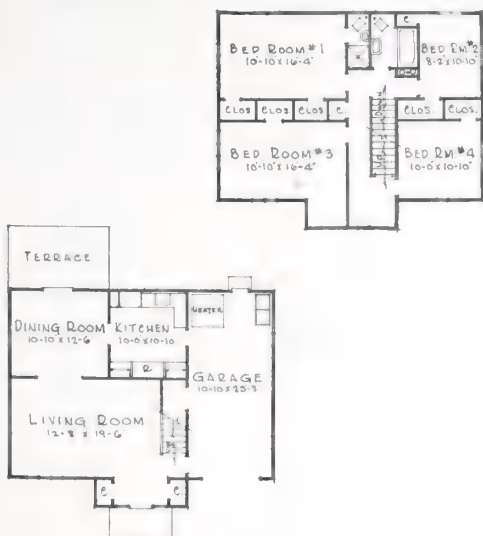
The house at the bottom of the opposite page has no skeleton frame, but is built of factory-fabricated, box-like steel units, running the full height of the building and filled with rock wool, to which insulating board and panels of vitreous enameled iron are nailed. Built by the American Rolling Mill Company and the Ferro Enamel Corporation, and designed by Robert Smith, Jr., Architect

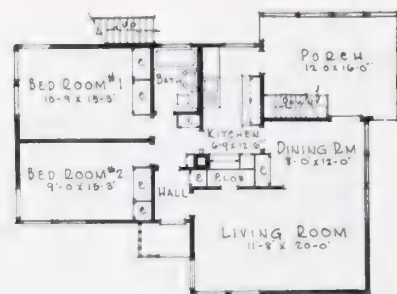


Masonite plans shown by courtesy of Architectural Forum



Kaufmann-Fabry





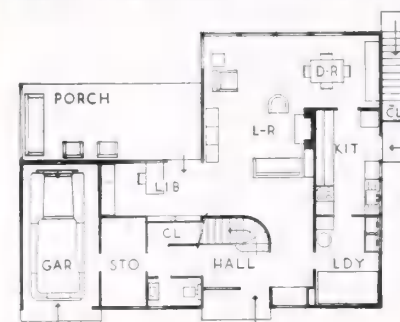
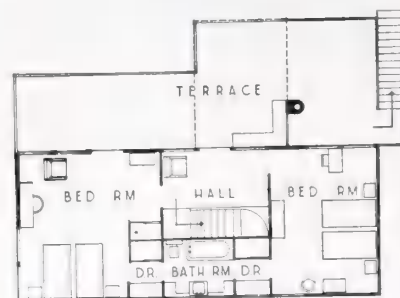
This house is built on the factory plan. The plan may be infinitely varied, but the five-room house shown may be erected, it is claimed, in one week. It has a steel frame, to which pressed-steel panels are bolted, and in plan it is one of the most livable of the smaller houses in this group. Erected by General Houses, Inc., and designed by Howard T. Fisher



The house at the left was built by the Lumber Industries and demonstrates the many logical uses of wood for the small house. The exterior walls are of redwood; while oak, white maple, American walnut, cypress, Southern white pine, and Douglas-fir are used for paneling on the interior and ceilings. Ernest Grunsfeld, Architect



'Design for Living' is the name given to the house below at the left, designed by John C. B. Moore, Architect. The exterior walls are of Homasote, a new material, on a wood frame. These walls, of unit panels, were erected in two days and demonstrate the economy of factory method in the small house. The plan shows one large living-room comprising library alcove and dining space. Terraces play an important part in the plan



to most observers than the abstraction, say, by Lurçat included in the exhibition of pictures at the Art Institute. Indeed, not only this but hundreds of other similar exhibits are more successful in their design quality than, alas, are many pieces of furniture seen on all sides.

With Science thus elevated to a place of first rank, it seems fitting that Paul Cret's Hall of Science should be placed in the focal position as terminus to the important, strangely enough the only conspicuous, axis of the grounds — namely, the Avenue of Flags. Here its best façade, a curved wall of blue with huge white plaster figures in relief and interrupted by flying buttresses of modern angularity of form, gives a fitting climax to a vista through long red pennants hung from steel poles inclined toward the roadway at an angle of sixty degrees. On bright, clear days, deep blue shadows, cast by the white buttresses, play over its surface; on hazy days it vibrates in blue mists. Moreover, its tall square blue tower is visible from all parts of the grounds and impresses constantly the fact of Science Triumphant.

Even in the group of small houses built to demonstrate progress in inexpensive housing, science is perhaps more evident than art. This is not meant as a derogatory statement. That science has contributed generously to make possible comfortable, convenient homes for those in the lower income groups is gratifying. It is perhaps necessary to take one step at a time. And now that we have recognized the desirability of stripping our buildings, whether large or small, of all meaningless ornament and useless excrescences, and of designing them to embody in the most direct and fitting way the activities that go on within them, we shall soon feel the necessity, if we seem not sufficiently to have done so, of concerning ourselves more fully with the beauty of the structure itself.

The fact that these houses, which are designed to sell for the most part for around \$5000, are as well equipped with insulation, air conditioning, ample light and power outlets, and automatic devices of all kinds, as are larger, more expensive houses, brings the utmost in comfort and convenience to those whose budget makes but a small allowance for shelter.

These houses are on the whole attractively furnished, naturally some more so than others, but what they exemplify primarily is open-minded experimentation in planning and in the use of new materials, and what they stand for is an entirely fresh outlook on the subject of housing rather than the achievement of a definite goal. They are milestones, and not the destination. But they are significant, nevertheless.

In this group in the Home and Industrial Arts Exhibit there are ten houses of widely different design and materials. Their walls, for instance, include such a roster of names as the following, of which only two are familiarly associated with house construction: reinforced brick; homasote, a new material that claims to be fire-, water-, and vermin-proof; Masonite, or Presdwood, made from waste wood exploded into fibres and formed into boards; Rostone, a composition of limestone and shale; enameled steel nailed to a steel frame; porcelain enamel panels; pressed steel; California redwood; and plate glass. Here indeed is experimentation, and the critic of these houses must perforce view them as steps in a new direction, but in a direction that is going to bring us to better houses for large new groups of people (*Continued on page 108*)



Rostone, a composition of limestone and shale, forms the walls of the house above. This is made in standard-size sections bolted together and attached to a steel frame. It may be colored and will take a high polish. This house also has a sun or recreation room on the second floor. Walter Scholer, Architect

The circular 'House of To-morrow' supposedly gives a glimpse into the future. Its walls on the second and third floors are entirely of glass, transparent to the violet ray, but conditioned air obviates the necessity of windows. The interior walls are of an opaque black Carrara glass; the first-floor walls are of a bakelite product. The Venetian blinds are lined with aluminum to reflect heat and cold. The first floor is wholly for service, with laundry, heater room, hangar-garage, and hobby-room or workshop. The top floor has one room only, a solarium, which opens on to the roof. George Fred Keck, Architect



Kaufmann-Fabry

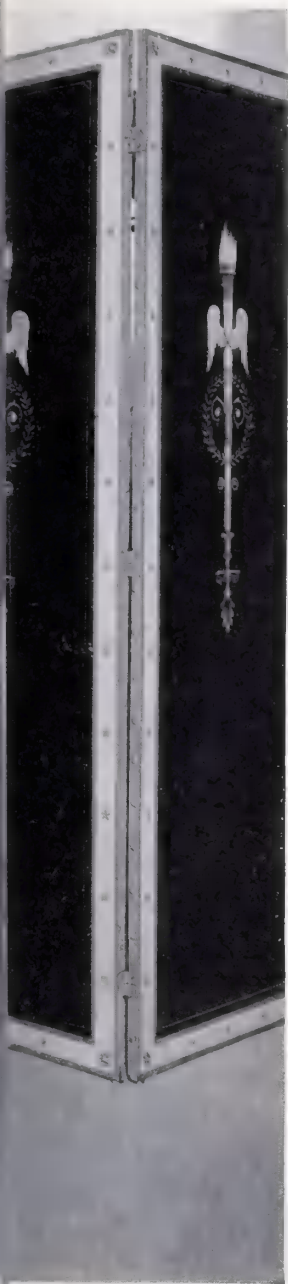




SCREENS ACKNOWLEDGE NEW USES

SELECTED BY ISOBEL SMITH

Screens, which in the past have been put in the category of unimportant and even bothersome necessities, have within the last few years steadily advanced from the position of a practical accessory to that of a vital adjunct in the decoration of the room. When they were chosen for that purpose only which their name implies, their chief requirements were that they be easily moved about and that they be more or less neutral in color. This rôle demanded that they be inconspicuous in every way. To-day, however, they have come into their own, decoratively speaking, and no one now who appreciates the contribution that any well-designed object can make to a room, or who realizes that nothing can be allowed in the decorative scheme that does not add to the beauty of the furnishings as well as to their practical aspect, regards the screen lightly. Nor does he add it as an afterthought. On the contrary, he gives it its full value as accent, background, color, or form, as the case may be, thereby achieving perhaps a dramatic result with a single gesture. For the screen rightly chosen may summarize an effect, or it may act as a foil to enhance the beauty of an architectural feature or of a choice grouping of furniture — uses which are plainly shown in the illustrations.

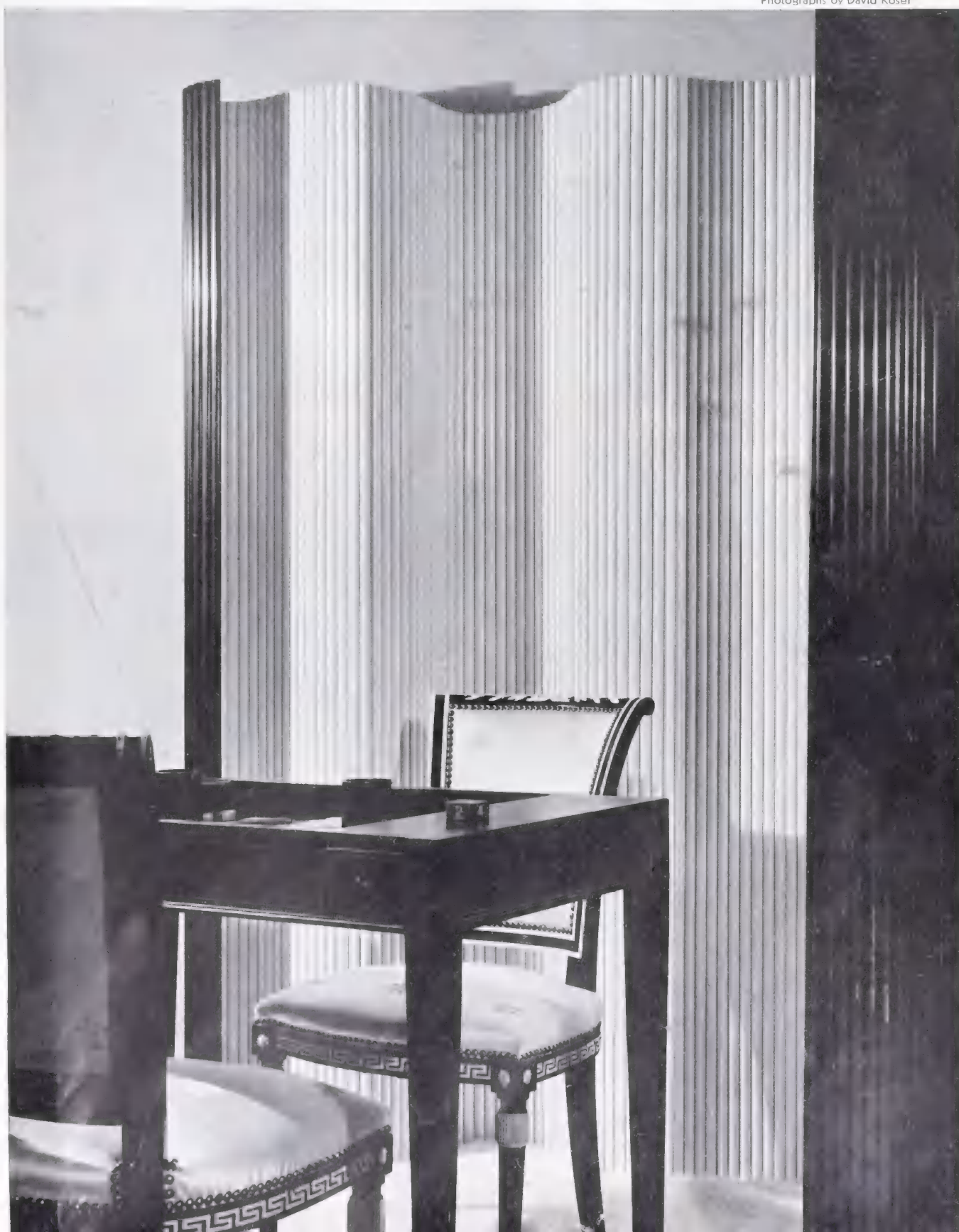


The screen at the extreme left has a bold design which makes it admirable for a modern room, and is one in which line counts for its full value. It is of black and ivory lacquer, and as shown enlivens the pale rose-gray walls of the living-room in a bachelor apartment. It has large half-circles of mirror banded with brushed chromium which were introduced to stress the shining surfaces of metal and glass furniture used in the room. From L'Élan, Inc.

Very different in scale and in spirit is the screen of four leaves at the left. This is of black leather decorated with antique white and gold Napoleonic motifs, and is used to bring a striking and appropriately imperial accent into the decoration of a neoclassic morning-room. It forms a background for a group of furniture and is an important element in this room, where the tones shade from golden yellow and olive-green to corn-color and ice-white. From W. and J. Sloane

The screen below of fluted wood painted and glazed, white on one side and brown on the other, may well play an important rôle in a room, and its flexible accordion form permits the use seen here of forming a screen for the backgammon table and so giving the players a degree of seclusion without entirely separating them from the other occupants of the room. Classically simple, the screen also affords an effective background for the Empire pieces. Screen from James Amster, Bergdorf-Goodman; chairs and backgammon table from W. and J. Sloane

Photographs by David Koser





In the bedroom above, decorated in the spirit of eighteenth-century France, even the smallest details reflecting the elegance of this period, a graceful slipper chair screen conceals an unlovely modern radiator. The delicately shaded garden flowers decorating the screen repeat the pinks, blues, yellows, and old white of the room. From R. H. Macy & Co.

The screen below at the left, used in the entrance hall of a house furnished with English and French country pieces, provides detail and pattern in contrast to the plain plaster walls. The mellow colors and droll decoration of the provincial scene also lend the needed warmth and afford an effective setting for an old carved oak chest. From R. H. Macy & Co.

The adventures of the jolly travelers seeing the world from the top of the nursery screen shown below may well be the subject of many a bedtime story. And should these travelers inspire potential talents, the large panels of the screen may be replaced by blackboards to allow the children to try their own hand at illustration. From Childhood, Inc.



To do in the Garden this month



BY MARY P. CUNNINGHAM

SEPTEMBER

September is the flower-harvest month, just as October is the harvest of fruit. Now if ever gather lavish bunches with long stems and daring colors, as a final fling before frost. The main jobs of the month are planting perennials, now practically all dormant, and planting narcissus bulbs outside

In planting narcissus bulbs, bury them $1\frac{1}{2}$ times the diameter of the bulb, and place them 6" apart. Prepare beds 18" deep with good loam well mixed with bone meal or sheep manure. *Never use fresh manure.* However, if thoroughly rotted, i.e. odorless, it is an ideal fertilizer mixed with soil at the rate of four parts soil to one part manure. Plant bulbs at even depths lest they bloom unevenly. Use early varieties in the shade to balance later varieties in the sun. A conservative list of well-known narcissus (early to late) includes: Golden Spur, Sir Watkin, White Lady, Emperor, Empress, Barri Conspicuous, Poeticus. Plant bulbs which were forced indoors last winter in informal groups in the shrubbery bays or naturalize in colonies under apple trees



Use indelible pencil and set labels at the base of the plant so that they will not be cut off with the stalk

Order tulips for October planting and keep in a cool, light place. If planted too early they will start this fall and waste strength which will be needed next spring. Consider these tulip characteristics when you plan the tulip effect: height, relative season of bloom, colors, companion crops. Darwins, Early tulips, and May-flowering tulips are the most popular classes. If you are a tulip fancier, include also some species, especially in the rock garden, such as eichleri (red), clusiana (striped), kaufmanniana (cream), also some of the new ideal Darwin tulips, Breeders, Parrots, lily-flowering, and grullemanni strain

Gather herbs before the dew is off the plants. Choose young tips. Hang upside down in dark dry spot. Cover over with papers to keep off dirt. Mix herbs to powder when dry and store them away in corked bottles in a dark room

If perennial garden bed is too wide to cultivate, develop service paths 1' wide at intervals. Add shrubs or small trees in a very large perennial bed to give a framework about which to plant perennials. These give vertical interest, in winter as well as summer, make for easy maintenance, and are in scale with the large beds

Use some permanent barrier between hedge roots and flower garden, such as sheet zinc. Roofing paper may also be used. It comes in 50-foot rolls 18" wide and is easy to handle and cheap, though not so permanent as sheet zinc

Plant rock plants from mid-September to mid-October

Stunted dahlia growth is caused by dahlia mosaic disease, which often follows an attack of leaf hoppers. These make holes in the leaves and the disease follows. Spray with nicotine

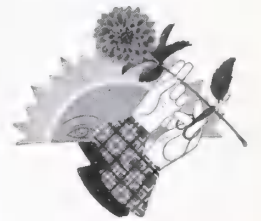
Plant Madonna lily and lily-of-the-valley outside and freesias inside for forcing

Dust hardy asters and chrysanthemums with sulphur for mildew. For red spider on chrysanthemums use force of water from hose daily

Spray aconite every two weeks with Bordeaux mixture to prevent blight. Note the bold foliage as a foil for the fluffy, hardy asters

If fungus disease attacks clematis, use Bordeaux mixture, as the plant will not stand sulphur

Cut grass as long as it is growing. Do not cut newly planted grass until 5" high, and then set the blades of the lawn mower high



Cut dahlia flowers early in the morning. Remove lower leaves and put in water up to their necks. Just before arranging slip the stems into hot (but not scalding) water for 2 minutes and then into cool water again

Dust lilacs with sulphur when mildew begins. This does no permanent harm to the plant beyond disfiguring the foliage. Cut off any dead flowers or dead wood at this time. Keep lilac suckers off or not, according as you want a mass, as in hedges or tree forms

Continue to spray roses with sulphur for mildew and black spot

Divide and transplant perennials. If the garden needs thorough renovation, organize the steps in this order: —

1. Plan the main groups on paper, at least of peony, iris, larkspur, phlox, asters, and tulips
 2. Label carefully existing plants of all named varieties of phlox, peony, iris, aster, chrysanthemum
 3. 'Heel in' all plants in a shady spot, near by if possible
 4. Trench the soil by digging it 18" to 2' deep and putting present top-soil in bottom of the new bed and present bottom soil on top. Mix in bone meal (6 quarts to a cubic yard) with all soil. Leave beds two weeks or more if possible before replanting
- Shear deciduous hedges for the last time this year



Have a roll of oil paper and colored tissue paper in the tool house so that you may wrap flowers for guests on the spot

Keep all annual plants well watered and flowers picked off. If straggly, cut back, but not to the ground. If annual aster gets the yellows, destroy the plant. Asters need sun for good color

Bring home a few fern plants as a souvenir from the mountains. Keep the plant wet while moving and plant in the kind of site and soil in which you found them. If the fronds die back, new ones will come next year if the roots do not dry out

Read *Forest Trees of New England*, a new and good tree book by Robert G. Leavitt

For bold effects combine: Joe-pye-weed with *Artemisia lactiflora* in tall stone jar; *Veronica longifolia subsessilis* with Climax aster; New England asters with *Helenium autumnale* and white boltonia and Virginia creeper; branches of early crab apples

For lighter effects combine: red zinnia with white cosmos in silver jar; white phlox Anton Buckner with pale yellow Aztec marigold and coreopsis in amber glass; *Anemone japonica hupehensis* with dark purple petunias in lavender glass; nemesis with *Artemisia Silver King* and nepeta in pewter; aster South-cote Beauty, lavender, with yellow zinnias

In dividing phlox leave five to six stalks to a plant and plant 12" apart. Choose original stalks, not seedlings

Leave four or five stalks to each larkspur plant, and plant 18" apart. Do not set too deep or they rot

Leave three or four stalks to aster and boltonia and plant 12" apart (choose new growths to leave)

Now, if ever, gather lavish bunches with long stems and daring colors, as a final fling before the frost



BULBS IN THE ROCK GARDEN

By ALLEN H. WOOD, Jr.

The surge of interest toward rock-garden development during the past decade has progressed almost entirely along the line of al-pines. True, we hesitate long enough to tuck in a few *Iris reticulata* here or *Lilium elegans* there — perhaps we even include a few bulbs of narcissus minor, yet the sum total of the bulbs used is but a small proportion indeed as compared to the total number of other plants. Why have the Sedums, Sempervivums, Campanulas, such a fascination for planners of rock gardens to the exclusion of the bulbous plants? Yes, they are beautiful, of course, yet where can you find more beauty than is stored in bulbs?

The very form and construction of a rock garden are ideal for the satisfactory growth of bulbs. Correct drainage is ever present, while the various slopes and hollows lend themselves readily to the furnishing of just the kind of soil each type of bulb demands. From late February to November bulbs will provide a wealth of bloom and interest. If you feel it is necessary to include al-pines and trailing plants, do so by all means, yet use them as the frosting on the cake — let the cake itself be bulbs for a change!

In a sheltered corner of your rock garden where a sizable pocket contains soil rich in leaf mould and not too sunny, plant as many as you can afford of the marble-sized bulbs of tiny *Iris reticulata*. This February-to-March-blooming gem comes to us from the Caucasus region. Brilliant yellow markings accentuate the rich violet color of this wee early iris, and when you bend near it on a sunny day in early March, the rich fragrance will make you glad indeed that such treasure is yours. Reticulata's cousin, *Iris histrioides*, blooms at about the same time and is just as entrancing. Another sheltered leaf-mould pocket should contain bulbs of pavonia. Pavonia is sometimes called the 'peacock iris,' yet botanically speaking is really *Moraea pavonia* — not a true iris, though closely resembling one. All of which, however, does not in the least detract from this Asiatic flower of white to light blue, with its brilliant green-black or blue-black spot at the base of the petals. One more miniature iris should be included with reticulata and pavonia — *hermodactylus tuberosus*, the widow iris. In spite of the rather formidable name, this iris is curious and interesting. The Ides of March usher in the lustrous apple-green of this bloom with its petal lips of velvety, Stygian purple.

The lowly minor Dutch bulbs, snowdrops, *Chionodoxa*, winter-aconite, Scillas, and grape-hyacinths, should by all means be included if there is space available. They are so welcome in early spring and lend themselves readily to groupings with other bulbous plants. A mixture of Muscari Heavenly Blue with Leedsi narcissus will plant for you a shimmering picture of blue and soft yellow. A similar picture can also be made by substituting *Tulipa sylvestris* for the narcissi. The giant snowdrop, *Galanthus Elwesii*, will often flourish in the rock garden, while in the border it tends to dwindle out after a year or two.

The stout and rapidly growing stalk of *Fritillaria imperialis* or

crown-imperial should comfortably nestle somewhere near the base of your garden. In spite of the unpleasant odor, this April umbel of drooping, lily-like flowers — each with a trembling tear — is a welcome adjunct. Don't grow the common lobster-colored variety; try Maxima Yellow, a splendid golden-yellow form. This has a glistening sheen in full light that smacks of fresh dairy butter in the sun!

April and May bring to us the troutlilies or Erythroniums. Here, in this group of American plants, are jewels which might well be the envy of any lapidary. Thankful for partial shade, they revel in rich crumbly soil full of old leaf mould. The peculiar dry corms of this family, though not bulbous, are generally classed with the bulbs in any but scientific descriptions. Exquisite alone, the Erythroniums may well be used as base plantings for taller flowers. *E. americanum* is the colloquial dogtooth violet, with lily-like flowers, about 4" in stature, whose colors run in tints of white, cream, yellow, pink, and rose. The familiar mottled leaves which distinguish this family add greatly to the beauty of the graceful blooms. Other Erythroniums obtainable are: *E. californicum*, creamy white, four to five flowers on a stem; *E. citrinum*, creamy white with citron centre; *E. giganteum*, white, spotted brown; *E. grandiflorum robustum*, bright yellow; *E. hendersoni*, light purple with maroon centre; *E. hartwegi*, yellow; *E. revolutum Johnsonii*, rose-pink; *E. revolutum praecox*, cream, banded maroon; *E. revolutum*, white, tinted lilac. There are others of this family, but the varieties mentioned will suffice for any grouping or colonization.



TRUMPET NARCISSUS



IRIS XIPHUM

IRIS FOLIOSA



TULIPA KAUFMANNIANA



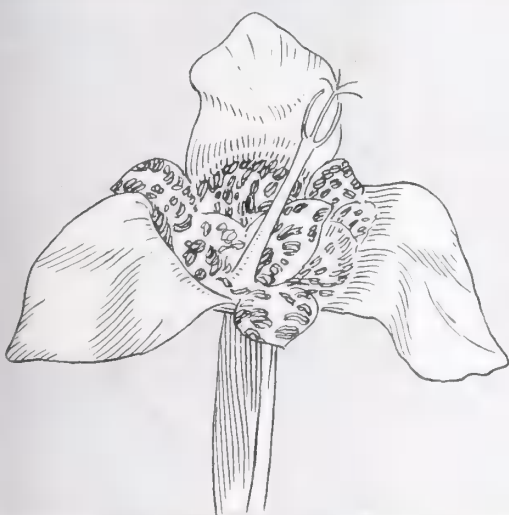
The small *Fritillaria* are also useful. They are exquisite in small groups in the rock garden. If their location is a happy one, they will multiply year after year until a veritable mass of nodding bells will welcome you some morning. *Fritillaria meleagris* is the familiar 'guinea-hen flower' or checkered fritillary. Dwarf, pendulous flowers in various shades of color curiously checkered, striped, and splashed. *Fritillaria pudica* has one clear yellow bell and is fond of a dry sandy spot. *F. camschatcensis* rises to a height of 18" with whorls of rich purple blossoms. Try this *Fritillaria* above a grouping of *Erythronium hartwegi*.

Tulips, of course, should be a factor in the painting of your rock garden picture. Cottage and Darwin tulips will thrive year after year in the rock garden without lifting, as a rule, yet if you feel concerned about the welfare of some particular tulip, lifting the bulbs after the foliage dies presents no great difficulty, as they will undoubtedly be grouped in small colonies. Of particular interest are the species tulips. Here we find a group of bulbous plants whose size and brilliancy are well suited for rock-garden use. If your garden is large enough, try a combination of Darwin tulip Mrs. Harold Pratt and *Scilla campanulata*. If your garden is small, limit the tulip family to the species variety. Here, however, you have a wide choice, all beautiful, and some unique as well — *T. fosteriana*, for instance, whose scarlet blooms are often 10" across, or *T. patens*, which produces three or four fragrant blossoms of yellow and bronze on each 3" stem. Many worth-while species tulips may be chosen from the following: *australis*, yellow and brown; *clusiana*, outer petals cherry-red, inner petals white;

dasystemon, yellow and white; *eichleri*, scarlet-crimson; *fosteriana*, vermilion-scarlet; *greigi*, orange-scarlet; *hageri*, brownish red; *kaufmanniana*, creamy white with yellow centre; *linifolia*, scarlet-vermilion; *marjoletti*, pale yellow with green star at base; *montana*, scarlet; *oculis-solis*, crimson; *patens*, yellow and bronze; *primulina*, primrose-yellow and white; *sylvestris*, yellow, combines beautifully with *Muscari*; *Sensation*, violet-carmine.

Narcissus is the very epitome of spring. There are literally hundreds of varieties to choose from and choice is difficult, as personal taste is such an important factor in the matter. Fortunately, as far as the rock garden is concerned, there are several species of narcissi which seem to have their being just for rock gardens. These little narcissi are much smaller than the grandiose varieties which flaunt their white and gold loveliness in the perennial border and against evergreen backgrounds. They are just a little bit fussier as to where their feet are buried and who their neighbors are, yet again the rock garden can provide just such locations as they prefer.

The cyclamen-flowered narcissi or triandrus species prefer partial shade. These miniature narcissi are very different in appearance and size and their ethereal beauty must be actually seen to be appreciated. The dainty reflexed cups of this species and its hybrids never fail to call forth exclamations of surprise and wonder from those seeing them for the first time. All of the following triandrus species are easily available: *Agnes Harvey*, snow-white; *Madonna*, white; *Moonshine*, white; *Queen of Spain*, yellow. The triandrus grow under 10". Among (Continued on page 110)



TIGRIDIA, or TIGERFLOWER

NARCISSUS BULBOCODIUM



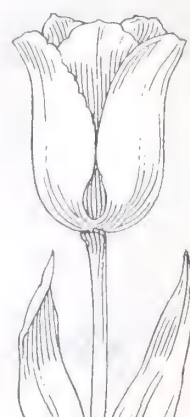
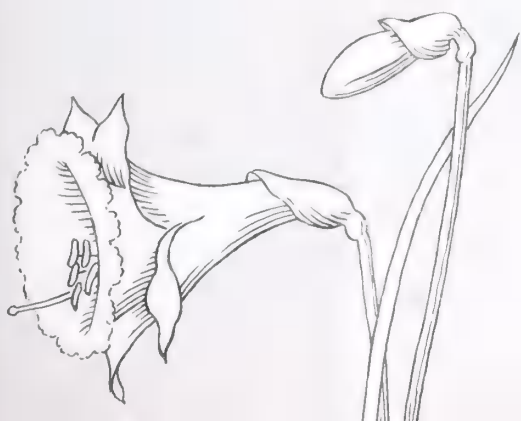
LILIUM HANSONI

LILIUM REGALE



YELLOW TROUT LILY

DARWIN TULIP



A HOUSE TO FULFILL MODERN NEEDS

By E. T. STEFFIAN

To build a small house cheaply, quickly, and well — this is a simple statement of the complex problem which always confronts the architect. The problem is not new, but its solutions are devious. The house illustrated is a modern solution.

This dwelling can be built, according to the method outlined below, for 15 per cent less than the prevalent cost for material, 10 per cent less for labor, and it can be completed for occupancy in 50 per cent less time than is customarily taken. These savings are realized not in cheapening any materials, not in hiring unskilled artisans, but in the substitution of a process — a master plan which adapts design to construction and construction to design, and both at the maximum cost, for the completed house, of \$5500.

For the past few years the architect and the builder, as well as the home owner (for this discussion is to be limited to residential work), have been facing the problem of new methods of construction. Many articles and books have been written covering this subject, and many good ideas have been presented. During the past year the tendency has been to put out new materials which in themselves have merit, but which if employed suggest a complete revolution of the building industry. It is a known fact, however, that very little, if anything, is created entirely without any relation to what has gone before. Methods, styles, and trends are always an outgrowth from, or development of, something which has gone before.

With this in mind, this discussion is therefore one which deals with materials now actually on the market, which can be used with economy, efficiency, and, above all, elimination of waste and labor. The departure from accepted practice, moreover, is not radical.

The house illustrated has been prepared especially with the one prime requisite of the present-day home owner in mind — low cost with maximum comfort and economy. The rooms are ample, well ventilated, properly exposed, and arranged to make house-keeping as simple as is humanly possible, and the \$5500 top price may be considerably shaded, depending on the section of the country where the house is built.

For convenience, we shall assume a level lot for the site.

Let us now examine its construction. The materials are known to everyone — concrete, brick, stone, and wood — and are the ones used in the average residence. Plaster alone is eliminated from the list by this method. In its place comes wood fibre, of which more anon.

Beginning with the foundation, you will note that there is no basement. For this reason, excavation to a depth of 2' is sufficient, excepting under the outside walls. Here a trench 1' deeper by about 2' wide runs all around the building. The outside line of this trench is 1' outside of the building line itself. At the corners, and at intermediate locations, holes 2' square are dug, extending down to solid foundations such as rock, hard gravel, or hard clay.

Now we can begin to build. There are certain companies which manufacture pre-cast concrete beams right in their yards. They have metal forms and reënforcing steel at hand and assemble the forms to your direction if the job requires special sizes, but they use these forms over and over again and consequently eliminate the cost of labor and material necessary to build the forms in the field. These beams are delivered at the job in trucks with equipment adequate to handle them. With this truck comes another, loaded with ready-mixed concrete. The beams are placed in position in the trench so that the outside face is on the building line. They are held there temporarily while the columns are poured into the hole ready and waiting for this process. When the poured concrete has set, the steel rods which project at either end of the pre-cast beam are encased in the concrete of the column, and, for all practical purposes, the foundation is an integral wall around the whole of the building. Although pre-cast concrete beams are not available everywhere, they are quite common in most sections of the country. Where this process is not in general use, casting in the field is quite possible, though involving small additional cost.



After the foundations and grade beams are in place, the waste lines for plumbing are laid, running from approximate location of fixtures to the street sewer. This is the only equipment line which runs under the floor. The main water supply line is brought into the house at a convenient point through a metal sleeve in the grade beam, as are the electric and gas supply lines. These are brought up later, inside a partition or an outside wall, to a convenient distributing point above the ceiling. Hereafter the various fixtures, heater, range, and electric outlets, are fed from above.



This house, although it harks back to the past to some extent for its design, is very up-to-the-minute in its construction. By taking advantage of new methods the contractor estimated the cost as given below. The basement is eliminated and a heater room is placed on the first floor

Masonry	\$1000.00
Plumbing, gas fitting, plumbing fixtures, medicine cabinet	390.00
Heating	665.00
Electric work	85.00
Allowance for electric fixtures	60.00
Painting	345.00
Finished hardware	60.00
Shades, screens, and weatherstrips	85.00
Linoleum and rubber tile floors	195.00
Doors and windows	200.00
Interior and exterior finish, rough lumber, shingles, clapboards, fibre board, rough hardware, conductor pipes	1070.00
Carpenters' labor	745.00
Liability insurance	21.00
Clean up and clean sash	50.00
	<hr/>
	\$4971.00
10% overhead and profit	497.00
	<hr/>
	\$5468.00

The next step is a concrete floor about six inches thick over the entire partially excavated area. This floor is poured over a cinder and gravel fill, is properly reënforced and waterproofed, and rests in a notch which has been provided for that purpose on the inner side of the grade beams.

The fireplace and heater foundation has been poured with the columns and now the chimney can be built up in the accepted manner. This completes the masonry work. The heater is then installed where called for, adjoining the fireplace and attached to

the flue. The heating system used in this house is conditioned hot air fired by an oil or gas burner. If by oil, the tank must be placed outside the house.

In the meantime the contractor has been building up the outside walls, interior partitions, and the like in his shop. This is somewhat of a departure from the usual practice. However, it has several advantages. The walls of the superstructure and interior partitions can be built up in the shop in sections, effecting great saving in labor and materials. The rough lumber can be cut by machinery to exact sizes, thus eliminating a great deal of the usual waste and labor which are customary in a building operation. Furthermore, the weather does not affect the progress of the work, and consequently the contractor can figure more closely on his actual cost and overhead expenses.

All of the walls of the house are actually laid out in the shop. Instead of 16" centring for studs, a suitable framework has been designed which is actually rigid and will withstand the stress and strain of years. Rough, seasoned lumber is used in sizes large enough to permit the assembling of units without lessening the actual strength of the individual members. A smaller number of units is used, but each is designed to do its full quota of work, thereby doing away with many lighter units which swell and shrink and buckle with changing weather conditions. These large members are spaced at 4' intervals. The studs are spiked and bolted to sills and beams and the window frames are all put in place. Then sheathing is applied to the outside and (Continued on page 106)

HIPPOPOTABUS

A Cross-Country Home

By HELEN SPRACKLING



All the comforts of home have been skillfully incorporated into this perambulating house-on-wheels, whose interior is painted a cheerful peach color with trim in tangerine. A permanent couch occupies one side of the main cabin, and by night the breakfast-nook seats become, Pullman fashion, a second couch. Racks and cupboards afford ample storage space, and aft of this room are a lavatory and completely equipped galley

Imagine that you had a home in each lovely sequestered spot that you ever saw or with every beautiful view that you ever admired. A snug, comfortable little home with modern conveniences and considerable luxury. That is just about what it amounts to for Mr. and Mrs. James A. G. Davey of Old Greenwich, Connecticut. From the Mexican border north to Canada, from California through the Yellowstone to Cape Cod and Nova Scotia, in the sands of the desert or a city parking lot, in the cool shade of a redwood or the orange groves of Florida, home is for the Daveys wherever Hippopotabus is parked.

The idea of a home-on-wheels is by no means new. But to possess the world in comfort and luxury is rare indeed. That the functional fitness of the car is so complete is undoubtedly because Hippopotabus was evolved from a real need. Mr. Davey is an explorer and a naturalist, a 'big tree hunter' and a lover of wild flowers. He is also an expert in color photography. 'I had long felt the need of such a car,' he explained to me. 'So often after a long tedious trip we would arrive at a tree I wished to photograph too late for the best light. Waiting till the next day invariably meant retracing our steps and the all-too-frequent problem of where *should we* spend the night. The usual result was that we went on without the picture. Now, when I arrive at my destination, we park Hippopotabus and wait for the dramatic moment. And I needed a laboratory, a dark room,' he continued, 'where I could develop a plate immediately. In my color work of trees and flowers I must find out at once before I leave my subject if I have caught its full beauty.'

Mr. Davey's investigation of various commercial trailers soon convinced him that something special would have to be built for his particular need. It was while considering the idea of a bus chassis on which to build a special top that he met Diogenes. Diogenes was a 28-passenger bus once the property of Walter P. Chrysler. Having conveyed a party of anti-Prohibitionists in search of truth across the continent and back again, Mr. Chrysler had no further use for Diogenes and sent him back to where he got him. In all, the bus had covered less than 10,000 miles. And then along came Mr. Davey and with no hesitation took Diogenes home to Mrs. Davey. For, while the idea of this home-on-wheels originated with Mr. Davey, it remained for Mrs. Davey to bring it to ultimate completion.

Everything was removed from the interior but the driver's seat. No blue prints or drawings were made; all planning was done directly on the floor itself. Shipbuilding carpenters adept at making the most of space were called in, and under Mrs. Davey's guidance what had once been only a bus now became a home. And thus Hippopotabus! It has a living-room, dining-room, and bedroom, — but not all at once, — an enviable kitchen, an adequate lavatory. It is filled with decorative charm and sunshine



color. Walls and ceiling are painted peach with trim in tangerine, these being colors, Mrs. Davey explained, that take well in color photography. In case of wind or storm it is often necessary for Mr. Davey to photograph specimens inside the car. In the left side of the forward compartment is a high permanent couch covered with a striped yellow and tangerine denim and piled high with cushions in shades from yellow to flame. A single blue-green pillow affords a striking accent. Below this couch are capacious drawers which hold photographic supplies and clothes less used. Evening clothes are carefully arranged here, for Mr. Davey often lectures en route and there are dinners and other attendant festivities. On the right, and occupying exactly the same amount of space, are two seats facing each other. These are upholstered in brown leather. A little tangerine-painted table stands between them, which at meal time is covered with a hand-blocked cloth in shades of peach, yellow, and tangerine. The dishes are beetleware in yellow and tangerine, the glassware Mexican and blue. Beneath one seat is stored the household linen, which carries out this sunshine color scheme even to the dishcloths and Mrs. Davey's aprons; in the other seat are many books. Here Mrs. Davey also sits to read and write while Mr. Davey drives. So easily does

Hippopotabus ride that she can even do needlepoint en route.

By night these two seats become, Pullman fashion, a second couch. Its mattress during the day has been a part of the couch on the left. 'And they are the best inner-spring mattresses I could get,' said Mrs. Davey. 'No camp beds for us.' Overhead, both right and left, are racks, the left one holding trim zipper bags and baskets which are in turn medicine kit, sewing supplies, writing materials, and what have you; the right one, fishing rods, guns (but not for hunting), rolls of bright-colored materials used as backgrounds for color photography. In the ceiling is a hatch for light and ventilation; once, when Hippopotabus unconventionally went into eight feet of water, it saved the lives of Mr. and Mrs. Davey. But that is beside my story! Complete privacy is assured by curtains of the striped material also used as couch cover. These are held in place by little brass hooks instead of the usual rod. At night the couch cover becomes a curtain for the outside door. There is a radio at one side of the door to the galley — principally to keep in touch with the news, says Mr. Davey.

Aft of this compartment is the galley, Mrs. Davey's pride and joy. At the left as you enter are a large working surface and sink of Monel metal. Arranged here is a two-burner gas stove on which may be used a one-burner ovenette; Mrs. Davey often bakes biscuits, muffins, and potatoes en route. And she has smothered many a chicken! Ingenious racks hold cooking implements and keep everything in place. Above this space is a twenty-five-gallon water tank which provides running water for the sink, shower bath, and lavatory. There is a smaller reserve water tank in the rear. By simply turning around, Mrs. Davey is at the ice box, which has ample food storage and is large enough to hold a fifty-pound piece of ice. On this side also is amazing cupboard and locker space, with a shelf above all on which are a bread box, books in use, and the radio battery. Aft of the galley on the left is the lavatory-dark-room, finished in black enamel the better to keep out the light. Included in its efficient arrangement are a ventilator, shower bath, toilet, and a basin with running water, for developing purposes. Mrs. Davey calls the remainder of the rear compartment 'the bos'n's boxes' — storage space with a clothes rod above for clothes in daily use.

The upkeep of this de luxe home-on-wheels is very small. A bottle of gas for the burner, which is stored on the 'back porch,' lasts two people several months. The water tanks are filled at gas stations, and ice too is usually obtainable there. Milk, eggs, and chickens are obtained at farms, but Hippopotabus is well stocked with staples before leaving port. Mr. Davey figures ten miles to a gallon of gas; oil, he says, costs very little. The engine is a 125-horsepower Chrysler marine motor, and, in addition to the regular gears, Hippopotabus has a sub-low gear which will pull it out of almost any hole it may get into. It is capable of high mileage, but the average Davey speed is twenty-five miles per hour, since of course they are out to see what they can see. They seldom plan to arrive anywhere at any given time. The exterior of the car is painted aluminum, with tangerine trim and name in black. On the 'back porch' beside the gas tank are a large box of tools and an extra double tire. On the roof is a platform which may be reached from the interior through the hatch. Here are kept a couple of porch chairs, and Mrs. Davey plans a removable tarpaulin fence so that sun baths may be taken in complete privacy.

Harold Fowler





LARGE BENEFITS FROM SMALL CHANGES

A defunct Living-Room comes alive and two useless Rooms are happily combined

MARY MILLER, DECORATOR



Before its transformation the living-room above had a scrambled-looking paper, drop ceiling with low picture moulding, imitation mahogany doors, and muddy cream woodwork. By using a good modern wallpaper in tones of tan, yellow, and faint sunset pink, painting the doors to match the tan in the paper, and raising the picture moulding, a restful background was obtained. The rug was dyed deep plum, the wing chair covered with flowered linen, and accenting notes of emerald green and white were added to give distinction to the revived room

A music-room and sunroom, both too small for real usefulness, were thrown into one to create this pleasant dining-room. The walls were then papered in French blue, and the dark oak woodwork painted to match. Overdraperies of apricot gauze frame woodland views without, and by this window at the end of the room is arranged a graceful breakfast grouping which includes two old Hepplewhite chairs

Garden Jauntings

By LOUISE BUSH-BROWN



A NEW ARBORETUM

For many decades the Arnold Arboretum in Boston has been the Mecca of gardener and botanist from every section of the country, who have come from far and near, eagerly seeking to increase their knowledge of plants. And now, at length, within the environs of Philadelphia a new arboretum has come into being under the custodianship of the University of Pennsylvania, and on an afternoon in early June the Morris Arboretum was formally dedicated to the use of the public.

An arboretum is something which is not built in a day. It is the work of a lifetime, and the Morris Arboretum on the slopes of the Wissahickon is a magnificent tribute to nearly forty years of devoted labor on the part of the late John T. Morris and his sister, Miss Lydia Thompson Morris. Bartram's Garden, which was established in Philadelphia in 1728, was one of the earliest botanical gardens in this country, and now, after the passing of more than two centuries, Philadelphia is to have an arboretum which may well be ranked among the finest in existence to-day.

Notable among the rich and varied collection of trees in the Morris Arboretum is the group of pines, which includes the one-leaved pine (*Pinus monophylla*), an extremely rare species from the arid regions of the Southwest, the nut pine (*Pinus edulis*), and the lacebark pine (*Pinus bungeana*), an Oriental species. The three species of true cedars are also to be found: the cedar of Lebanon, the deodar, and two magnificent specimens of the Atlas cedar, one a silvery-leaved and the other a golden-leaved variation. Along the eastern border of the arboretum there is a beautiful avenue of oaks, and beside the stream a superb group of magnolias with their huge leaves and curious cone-like fruits. The collection of viburnums, so lovely in the autumn, is of particular merit, and the collection of hawthorns is one of the finest to be found anywhere. In this connection it is interesting to know that a lifelong friendship existed between Mr. Morris and Dr. Sargent, who was for more than half a century the Director of the Arnold Arboretum, and, during the years when Mr. Morris was developing Compton, specimens were frequently exchanged and careful records were kept in order to determine the relative advantages of the Philadelphia and Boston climates.

Not only are the usual functions to be carried on in connection with the Morris Arboretum, but as a result of the very generous bequest left by Miss Morris and her brother the University of Pennsylvania will be enabled to undertake work of a most interesting scientific nature. New cultural methods will be tried out, eminent scientists will be employed to make a study of plant diseases and insect pests, and in the immediate future a special

survey will be made of the nutritional needs of trees and of the susceptibility of different species to disease. A well-equipped research laboratory has been established at the arboretum, which will be supplemented by the research facilities of the University. Lectures will be given from time to time by authorities in the fields of botany and horticulture, and bulletins dealing with matters of horticultural interest will be issued. Indeed, the opportunities for service are almost unlimited, and, as the years pass, those in the vicinity of Philadelphia, and in other sections also, will turn more and more to the Morris Arboretum for aid and inspiration.



THREE JUNE FLOWER SHOWS

There is something very appealing about the June Flower Shows. The early spring show which is held in Philadelphia in March each year is such a vast, impersonal affair that it leaves much to be desired, and for the most part it offers opportunities only to commercial growers and to such amateur exhibitors as have greenhouses at their disposal. But the June Flower Shows are much more intimate and offer an opportunity to every gardener to enter into friendly competition with his neighbor.

The largest and perhaps the most interesting of the June shows this year was the joint exhibition of the Pennsylvania Horticultural Society and the Rutledge Horticultural Society, with the Garden Club of America and the Garden Club Federation of Pennsylvania coöperating. The Arrangements for Artistic Effect were unusually well staged, and the awards were of particular interest owing to the fact that the judges wrote their notations upon the card of each exhibitor. This seems to be an innovation, which is certainly a most helpful one and might well become a universal custom. In the past we have probably all occasionally found ourselves much perplexed over certain awards, and yet we could only stand and wonder why one arrangement had received a prize while another had been utterly disregarded. We knew full well that the judges must have some good reason for their decision, but the reason was never explained. How much more helpful it is, therefore, to find a notation on the exhibitor's card which reads, 'Color lovely and relation to container good. Regret long-stemmed flowers cut short, as in iris at base of container.' Not only are these notations of inestimable value to the exhibitor, but they are a help

and guide also to the casual but interested observer who may sometime decide to try her hand at exhibiting. Perhaps this new departure is one of the many happy outcomes of the various courses in Judging which have been offered within recent years.

Among the outstanding exhibits at the Rutledge Show, and one which was considered worthy of a silver medal award, was a collection of seedling *Hemerocallis* exhibited by Mrs. Arthur Hoyt Scott. We never cease to marvel at Mrs. Scott's skill as a hybridizer. The Cheltenham Nurseries — which, by the way, is a most interesting venture on the part of Miss Jane Haines, a member of the Garden Club of Philadelphia — had a fascinating exhibit of rock plants, and the Frandama Gardens showed some beautiful varieties of Spanish iris. Mr. Weiss's bowl of *Clematis viorna*, with its curious crimson blooms, attracted a great deal of attention, as it was unfamiliar to almost everyone. And fortunately it was labeled. What a mistake it is not to require the labeling of each and every exhibit! Surely one of the functions of a flower show should be the wider dissemination of garden knowledge, and yet this matter of the proper labeling of exhibits is often utterly ignored. How annoying, for instance, to approach eagerly an exhibit of iris in a class 'one stalk each of not over twenty-five varieties' only to find that the individual stalks are not labeled, and that it is very difficult if not impossible to find out the names of any varieties which are unfamiliar to us. Of how much greater value would such an exhibit be to the public in general if each variety were labeled. At a recent show I happened upon a very eager and intelligent gardener who was vainly trying to find out the name of a flowering shrub which was used in one of the exhibits. It was not labeled and she could find no one in either official or unofficial capacity who could tell her the name of that particular plant.

The Spring Flower Show held on the second and third of June in Lansdale was a great success this year. Mrs. D. Bruce Moyer and her Flower Show Committee arranged a most interesting schedule of classes, and one which proved to be quite a novelty was the aquarium class — a balanced aquarium, aquatic plants, and fish being required.

At the Lansdowne Flower Show there was a very interesting exhibit of native trees, some twenty-five varieties being shown, all well labeled. It is surprising how many of us have only a very limited knowledge of our more common trees. We take them so for granted that we fail to be tree-conscious. One of the most striking things at the Lansdowne Show was a beautiful *Styrax japonica* tree in full flower which was used in connection with a mass planting as a background for the peonies.



POCONO MOUNTAIN-LAUREL TOUR

Unique in the annals of Garden Club activities was the Laurel Tour through the Pocono Mountains of Pennsylvania on those two glorious days of mid-June. The tour was sponsored by the Garden Clubs of Pennsylvania and the Pennsylvania Horticultural Society, with Mrs. Allen Reed as the able chairman of the committee, and headquarters were established at the Skytop Club in the Poconos.

The laurel was at the very height of its glory, and never before had such an enthusiastic garden group gathered together to enjoy

its beauty. The lovely mountain trails wind for miles through the forests, and in many a deep, shady glen the hemlock trees tower eighty or a hundred feet in height above the rocky ledges in which their roots have found anchorage. The laurel and rhododendrons grow luxuriantly beneath the sheltering branches of the oaks and pines, and in these glens are found the few remaining bits of primeval forest in Pennsylvania. So inaccessible have they been that the cutting of timber has been either impossible or impractical, and they have come down to us as a priceless heritage.



CITY GARDENS

With its suburbs so readily accessible, Philadelphia has never felt the urge to develop its city gardens upon an extensive or elaborate scale. We in Philadelphia, therefore, have nothing which can in any way compare with the Turtle Bay Garden project in New York or with the delightful gardens of Sutton Place. We have, however, in the older residential sections of the city, a few very intimate little gardens which possess undeniable charm, and on a pleasant afternoon last spring the Society of Little Gardens arranged to have a group of these thrown open to the public.

To the country person used to wide spaces, and to the city person who is accustomed to accept the brick walls and hot pavements of the city as inevitable, these tiny gardens are a revelation. Working against great odds, these determined gardeners of the city have created, each for her own joy, a green oasis. Some of the gardens are so small and so shut away from sunlight that it is surprising to see anything survive, but with patience, skill, and persistence wonderful results have been achieved.

The garden of Miss Mary R. Cole on Delancey Street was one of the most charming of the group. Steps lead from the house to a broad, pebbled terrace, and within the garden there is a luxuriant planting of mountain-laurel, rhododendron, azalea, and ferns. There are a number of pleasant details of ornamentation, and clambering up over the house there is a magnificent wisteria which adds greatly to the beauty of the garden.

The garden of Mrs. E. T. Toogood is unique in that it has been constructed upon the roof of a garage. It is approached by a very picturesque staircase and also by a door opening from the second floor of the house, which makes it readily accessible. The central feature is a small round pool encircled with forget-me-nots and spring bulbs. The outer bed against the parapet wall is filled with flowers, and the cedar trees which seem cheerfully to withstand the city atmosphere give form and dignity to the design. The garden of Mrs. George Earle Raiguel is but a tiny area hardly more than six feet in width and twenty feet in length, yet it is very charming with its gay potted plants and the little tile fountain against the brick wall. The dining-room windows look out upon it and it adds greatly to the livableness of a city home. Mrs. Logan Rhoads's garden is also diminutive in scale, being but a pathway between the house and the high fence which forms the boundary of the property, but hanging pots of ferns and flowers have been so skillfully used that it is full of loveliness. A tiny wall fountain gives that pleasant trickle of water which is so cherished an attribute of an enclosed garden. Indeed, almost all of these city gardens have some form of water, either a pool or sometimes a fountain.



Photographs by Frances Benjamin Johnston

ONE GARDEN LEADS TO ANOTHER

The Georgetown Garden of Mrs. Albert G. Simms

The design of this garden is unusually interesting, since the lots were bought one by one and are on different levels as well as being of different widths and depths. The walks of the main garden, shown above, are flagged with bluestone and the flower beds edged with box. Evergreen azaleas in the borders, combined with the box, give an evergreen effect through the winter and are particularly lovely when blooming in the spring. The tulips, too, in this garden have been planted with particular care and show lovely drifts of color from shell-pink to cherry-pink into pale and deep lavenders, and then to shades of bronze and apricot. The steps and gateway lead from this level to the apple-tree garden above, at the left of which is a brick play house. Curved paths make a large diamond of lawn in the centre of this garden, and in the corners are pyramidal apple trees

ROSE GREELY, LANDSCAPE ARCHITECT

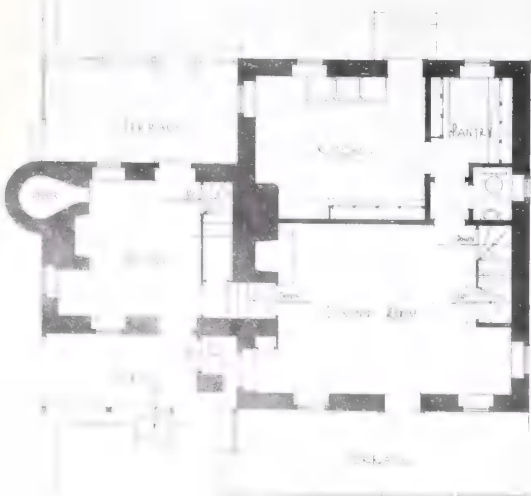
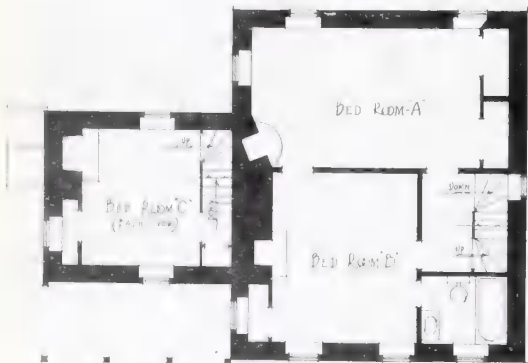


Beyond the apple-tree garden is the bowling green, ending in the little paved spot where stands a statue by Alfeo Faggi flanked by calla lilies and shaded by a white magnolia. The beds at either side of the flagged walk which borders the bowling green are planted with Kurume azaleas in pale and deeper pink with a ground cover of forget-me-not *Anchusa* in front. Behind are *Mahonias* and English holly for winter green, and weeping bush cherry and magnolia for early bloom

Curtain walls capped by carved wooden urns break into the planting beds of the main garden at the corners and make a novel treatment for these usually awkward areas. In these partially enclosed spaces are planted pairs of standard wisterias and of *Pyracanthas* clipped into pyramids. Other wooden urns used at intervals on the walls surrounding the garden help to tie the design together

The paved terrace, opening from the living-room of the house, is five feet or more below the level of the main garden. In order to prevent its seeming too shut in, the terrace wall was kept low and the sloping bank above it planted with heather and prostrate *Pyracantha*. The long flight of steps is broken by using three curved ones at the bottom, flanked by lead pots filled with flowers. Around the paved terrace are narrow borders planted with white evergreen azaleas, *Pieris japonica*, and standard *Pyracantha*, and the curved steps are flanked by soft masses of evergreen honeysuckle





INDIGENOUS TO PENNSYLVANIA

The House of Dr. James P. Hutchinson
Doe Run, Pennsylvania

R. BROGNARD OKIE, ARCHITECT

Preserving the original walls and pointing, the outlines of this old house were but slightly modified by the addition of a porch and new roof to the wing and the building of a terrace across the main part of the house. The plan at the left shows the unusual arrangement of stairways that lead from one room to another, each room having its own fireplace. A view of the dining-room is shown in the frontispiece

Surrounded by towering trees, this hillside house looks out on the south and west sides across a creek and wide sweep of meadow



An oven to the right of the large fireplace, shown below, indicates that this room, on a lower level than the rest of the house, was originally used as the kitchen. Now with its brick floor, chintz-hung windows, and comfortable chairs, it has become a cosy study



my Garden Mail

MRS. JOHN WASHBURN COOLIDGE

Schervée Studios



OUR READERS are interested in the trials and errors in your garden wherever it is. Look to this page each month as a market place for ideas, helpful experiments, and sage observations. Send your findings to Mrs. John W. Coolidge, care of the House Beautiful, 8 Arlington Street, Boston. We will pay \$5 for each one printed. We counsel you to send your items typed, double-spaced, and written as briefly as the examples on this page.

A ROCK GARDEN GONE NATIVE

While *Vinca minor*, the common periwinkle, and *Mitchella repens*, the partridgeberry, settle between themselves the supremacy of the creepers in my rock garden, *Aquilegia canadensis* follows *Hepatica triloba* and *Sanguinaria canadensis* in spring's sprightly parade of wild flowers — these are natives, taken with care from their woody haunts within a ten-mile radius of home. The hepatica and bloodroot will surrender their places to the wild columbine, that merry madcap of spring natives, with its red and gold blossoms nodding in every little breeze at the purple meadowrue which spreads above it like a maidenhair fern. Later in the month the gorgeous mountain-laurel, state flower of Connecticut, will burst its buds with radiant pink cups, and *Cypripedium*, the ladyslipper, — now, alas, almost gone entirely from where it used to live prolifically, — will share its attraction with *Arisaema triphyllum*, the club-like jack-in-the-pulpit.

Among the cacti and *Sempervivum* and the *Sedum*, which, with *Arabis* and *Geum* and *Phlox subulata*, are common to all rock gardens, these natives thrive and blossom profusely, so that in another year the thinning-out processes that are always necessary in well-ordered gardens will be essential. And it will be a problem not easy to solve, in choosing between natives and exotics, for a rock garden 'gone native' surpasses beyond expression any others I have seen. — E. Palmer Clarke, New Haven, Connecticut

MOUNTAIN-ASH AND BITTERSWEET

To grow mountain-ash seedlings, crush the berries as soon as ripe and wash off the pulp. Plant in September, in a plot that will not be disturbed. The seed bed should be mulched over winter, the cover removed in the spring. Few seeds show life earlier than the mountain-ash. They will sprout as so many grains of corn. Transplant to some unimportant place in the garden for a few

seasons or until large enough to be set out where they are to remain.

Save the seeds of your bittersweet that you have had in the house all winter and plant them in seed pans or a hot bed. They will soon come up. Transplant when the true leaves appear. When the weather is warm and settled, transplant outdoors where they are to grow. Always plant two bittersweet together for pollination. Treat the same as any other young perennial, and in about three years you can pick your own sprays of bittersweet for winter decoration. We have a hedge of it growing over a stone wall, all grown this way, from seed. — Mrs. Edward F. Londergan, Rutland, Massachusetts

FOR THE ROSE BUG

For those who have been tormented by that pest, the rose bug or rose hopper, I can, after years of experience, recommend the following: sulphate of iron applied once a month (one ounce per square yard) during the growing season, as early as possible in the spring, and late in the fall before covering. It is spread over the ground and lightly worked in with a hoe or a rake, preferably when the ground is damp. The iron comes in crystals, and the lumps should be broken up. Dealers in chemicals supply this at a small cost per pound. The crystals should be kept from green foliage, which it burns, but it does not injure grass.

This process kills the grubs in the earth before they develop into beetles. The first year's application may not destroy them all, but each year they will become less. It should be spread about all plants where the beetles have been working — peonies, white phlox, grapevines, and so on.

Iron sulphate may be kept in a dry place for years. The plants make a vigorous growth of fine dark green leaves, thus repelling more deadly fungus diseases such as mildew and black spot. — L. L. Hetzer, Groton, Massachusetts

PROLONGING THE LILIUM AURATUM

So many gardeners find their *Lilium auratum* disappearing after a year or two of bloom that they may be interested to know that I have a clump of those lilies which are coming up in my garden for the eleventh season. Even the seed catalogues tell us that they last but a few years.

I made an experiment which has been so far successful in prolonging their lives. After the season of bloom is over I dig away the soil from around the bulbs to a depth of eight inches or more, and fill in with rich leaf mould from the woods and from the compost pile, taking care not to include any lime. Just before the ground freezes I dig in a handful of bone meal. The clump is in a raised bed, so it is well drained, and I water it freely all summer. I plant petunias around the roots as a ground cover to keep them shaded from sun and heat. They have thrived on this treatment.

When cutting these lilies one should always leave six or eight inches of the stalk, including a few leaves. If cut close to the ground the bulbs cannot be nourished and will die, as I learned by experience. I cut more than half of my stalks for a wedding and wondered why the clump was smaller the following spring, until I read that the bulbs needed some leaves for growth. Possibly too close cutting may be the cause of the frequent disappearance of these lovely lilies. — Mrs. Seth Thornton, Mount Desert Island, Maine

Note: Lilies, as a general rule, should be planted in the fall, as holding them over until spring diminishes their strength. It is always well, too, to plant a lily bulb at its own particular depth, and slightly on its side, so that moisture will not settle in the bulb and cause it to rot. Place a little sand beneath the bulb and a little more on top when planting, as this will help the drainage situation even more. If the bulb should not appear the following season, do not dig it up — they are often extraordinarily slow in sending up their first leaves.

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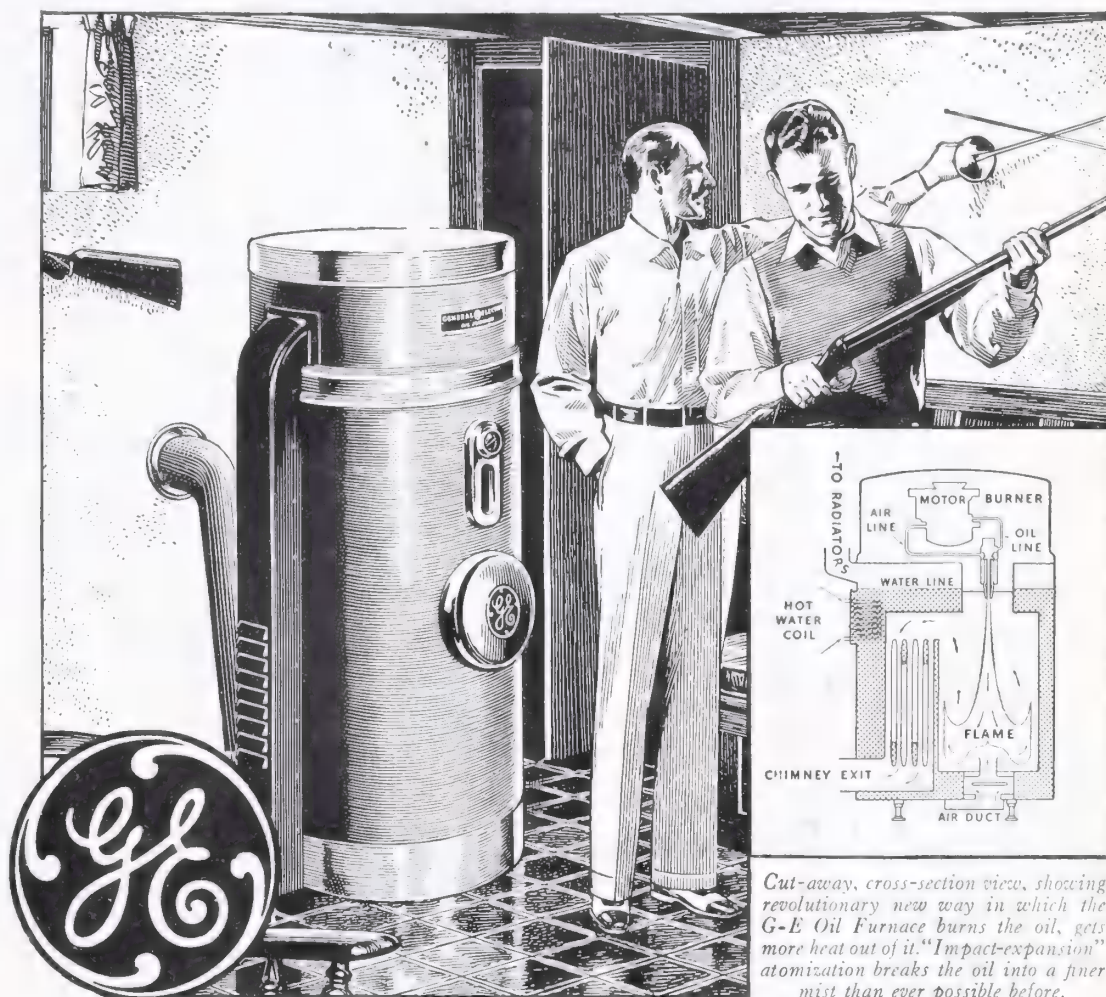
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GARDEN HOUSES OLD AND NEW

Continued from page 84

rubbers; a cotton umbrella; a desk with drawers or a chest to hold gloves and scissors, kneeling pads, and other small garden accessories; pegs for hat and coat and smock; a cupboard for tea things, and the opportunity to display samples of the owner's pet hobby, be it Staffordshire goats or odd bits of china. Old prints of flowers, birds, or animals are often chosen for the walls.

The floor in any garden house should have a surface easily cleaned and one that does not show every footstep. Hooked rugs are appropriate, especially in flower designs.

Each house has its own individuality and character, depending upon type and location.

In Virginia there is a small garden house, cleverly furnished in the crude manner. Upon a rough pine side-table a pair of flatirons, now hallowed by antiquity make fitting book-ends in a particularly appropriate setting. Coarse homespun at the windows and rush mats on the floor are in keeping. A mortar-covered stone fireplace equipped with wrought-iron crane and andirons completes the atmosphere of comfortable solidity.

Much that we put into a garden is of a highly perishable nature. The first thought in the mind of the novice in garden making is to have flowers — masses of brilliant flowers, flowers for cutting. As time goes on the feeling is more for the creation and necessity of a background. The professional gardener creates this background first, and the result is a garden of permanent charm.

Small trees, walls, flagged, brick, or gravel areas, pools, and a garden house form backgrounds creating an atmosphere in the garden that does not die with the passing of a few flowers.

A HOUSE TO FULFILL MODERN NEEDS

Continued from page 101

the clapboards are fastened in the usual manner. The interior of the frame is the covered with a sheet of wood-fibre material which is an insulating material and comes in large sheets 4' wide, the joints centring on the studs. This material replaces plaster, and its smooth surface is then ready for painting or papering which can be done directly on this surface. Research has proved that this fibre material, although it is all wood, does not shrink or expand lengthwise or in width. The expansion which does take place is in the thickness, but is negligible. Also this material can be worked and sawed and planed like wood, so that the joints are almost imperceptible and can be covered with a good paint.

The ceilings and roof can be assembled in similar manner. The ceiling joists are cut to correct sizes, and the same fibre board nailed to them properly so that whole sections can be put together at one time. The roof rafters are laid out at proper intervals, covered with fibre board for insulation. On top of this board is placed waterproof felt and the shingles nailed on, as would be done in the field. When all is ready, the various sections can be trucked to the site, placed in position, and bolted together. Where sections of exterior wall come together, in order that the vertical joints will be staggered, short pieces of clapboard are omitted in alternate courses at the shop. These blank spaces are arranged that they will abut each other and may be filled in at the job with or long length of clapboard. Similarly, certain shingles are omitted on the roof and put in place in the field. When all is in its proper place, the house is as sound as any built by the usual method.

After the walls are in place, one duct is carried from the heater up above the level of the ceiling joists and then horizontally lengthwise from one end of the building to the other. From this duct smaller ones branch out to the various outlets which have been provided in the interior partitions near the ceiling line. Since the warm air is forced through the system by a fan, it can be regulated each outlet to drop down into the room, be distributed evenly, and thus maintain a uniform temperature throughout.

The last stage is the finish, interior and exterior. The various elements of the building come with a shop coat of paint for protection. The plumbing fixtures are attached. The bath and kitchen will have linoleum floor covering applied directly to the concrete slab. The other rooms may have wood floors laid on mastic cement on the concrete floor, or any of numerous floor surfaces can be installed.

The interior finish, cornices, baseboards, door and window trim, and so on

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are now applied, and sash and doors are put in place. These have been equipped with hardware and weatherstrips where called for. Then comes the painting or papering, and finally the electric fixtures and similar appliances are installed. Screens and shutters can be put on when the painting is practically complete.

Before grading around the house, a dry drain is laid around the foundations in the space provided for it. This should be laid in coarse gravel to pitch to some low portion of the land or to a dry well away from the house. When the grading is done, planting, flagstones, and walks will complete the job.

This particular method of prefabrication will undoubtedly raise the question of whether or not it is practical for one house. In normal times any woodworking plant or wood-finish mill can easily manufacture one house or more by this method at an appreciable saving. While many of the mills are now either closed or operating on a greatly reduced schedule, there are some in almost every locality actually geared up to handle a job in the manner described above at an actual saving to the owner.

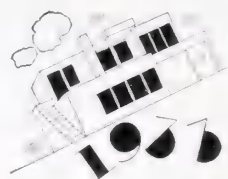
The figures given below the sketch of the house show in itemized form the cost of this house as it has been estimated in the Boston area.

ECHOES FROM THE CHICAGO FAIR

Continued from page 93

who to date are most inadequately domiciled. At least three of these houses are designed on the principle of prefabrication and mass production, with consequent economy in time of erection and cost, and in this field certainly they make a valuable contribution to the subject.

The plans of this group show a large divergence in merit; but with the exception of the hexagonal brick house, which it is difficult to square with logic, and the circular glass house, which is frankly provocative, they denote progress in comfort in a limited space. It is easy to criticize these plans on one score or another, as the visitors may do who, for instance, object to the lack of a separate room for dining, or of a separate entrance hall; but it must always be remembered that the house plan which is ideal in every particular does not exist, and that there must be compromise somewhere. For the very small house, the combined living-room-dining-room is not only economical, but is practically imperative. To most people who accept this scheme, however, the dining alcove placed where it can be screened from the living part of the room, as it is in the Stran-steel house, the General Houses house, and the Masonite house, is more adaptable to common habits of living than a dining area which has no definite confines, as in Design for Living, the brick house, and the House of To-morrow. The living-room in the Stran-steel house, on the other hand, suffers because of leakage into the two hallways, but these openings were undoubtedly left for the purposes of an exhibition house, and the one from the entrance hall can easily be closed up to a normal-sized door.



DEFINITE TRENDS

The omission of a cellar in most of these houses, with the placing of heating equipment on the first floor, emphasizes a definite trend in domestic building. In the brick house and the House of To-morrow, the first floor is given over to service, and the living-room is placed on the second floor. It is difficult for anyone who accepts the idea of indoor-outdoor living, of which a garden easily accessible is a vital part, to be sympathetic toward this development of the plan. On the other hand, an attached garage on the ground floor, even for the very small house, has come to be considered a necessity and is shown in every instance but two.

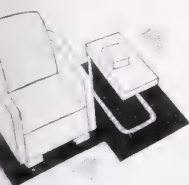
Although there are many buildings at the Exposition which have no windows the houses — except, paradoxically, the glass one — gain a large part of their attractiveness and livability from the window groupings. In the General House house, for instance, the concentration of the living-room windows in the dining area and in one corner makes the disposition of the light in the room very pleasant and a good grouping of furniture easily possible. In the Masonite house the large windows in the living-room wall opposite the entrance and in the dining bay, in both cases extending from floor to ceiling, make the room most inviting as you enter, and very cheerful to those inside. And yet this use of glass, carried to an extreme as it is in the House of To-morrow, whose walls above the first floor are entirely of glass, seems an exaggeration of a desirable quality that is not justified. All-glass walls are a contradiction of the instinct for

er, and deny the very pleasures that a room is designed to give. Of course, in a house is large enough to have many rooms, then an all-glass sunroom is her matter; but for the common living-room in the all-year house, the th, or some other indoor feature, still seems a better general focus than an oor scene.

ne recognition of the importance of the out-of-doors in the design of these es is better shown by the generous use of terraces, and not only from the nd floor, but from the second story as well, it is possible in most of them ep out into the open air from several rooms.

ne kitchens in every case are exceedingly well equipped. Here the unil demand for concentrated logical arrangement, labor-saving devices, and n, smooth, easily cleaned surfaces has been very satisfactorily met. Indeed, rvice these houses seem to give all that to date we are conscious of wanting: matically conditioned heat, with a minimum of attention; the forced circula- of cleaned, cooled, and humidified air; ample power and light at the touch switch; mechanical refrigeration; and organized space for all ordinary needs. mains only, it would seem, to make these features still more available by easing their cost.

ew materials appear too in the interiors. An immediate observation is that er walls have been largely eliminated. Used instead are wall boards of us kinds: ply-wood; vinylite, a synthetic material; sealex; Masonite; lite; linotile; Carrara glass; Kair, a Japanese laminated wood product nted on paper; woven cellophane; and Merimet, a copper sheathing led to fabric. Some of the wall boards are used with beveled edges, which a very satisfactory finish, and they are fastened with concealed nailing. e Stran-steel house an effect of paneling is attractively obtained by recess- and also a slight play of color by a change of tone on the different surfaces e wall boards. Glass blocks, hollow and of different colors, are used en- y for one building adjoining this group. It is not a house, but is designed for display of glass products. These bricks, however, suggest various uses in estic building and might be employed effectively, for instance, for parts exterior walls, for interior walls, for panels in garden walls, and for other en features.



WHAT OF THE FUTURE?

furnishings, modern pieces are used in most of the houses in combination nineteenth-century furniture; although, in Design for Living, modern is alone and most convincingly. (This house was shown in the May issue of se Beautiful.) Indeed, the two bedrooms in this house seem particularly to a high standard in decoration. In the design of the furniture and in the of color they are outstanding. In one of them are harmonies of gray-violet, gray, and white; in the other, grayish peach and gray. The plain full ings of white cotton in the first room, and of a gray-peach woolen of soft ure in the second, as well as the other furnishings, seem in perfect taste, and ointed contrast, it must be confessed, with the elaborate treatments in some of other houses. Simplicity and appropriateness seem too often to have been sight of, perhaps because exhibition psychology has too much prevailed.

the general buildings, on the other hand, the underlying motive was pri- ly to create what might frankly be called exhibition architecture. And this ve here seems entirely justifiable, both theoretically and in the results ined. The buildings are certainly a new expression in the field of architec- strange in form and amazing in color. Large blocky masses, they have expanses of wall mostly unbroken by ornament or even windows. Where is used, it is concentrated for climatic effect, as in the Horticultural Build- Naturally some of the buildings appear more successful than others, and rent observers will have their different favorites, no doubt. But it seems as ere could be only unanimity of agreement about the Chrysler Building, gned by Holabird & Root. Seen from a distance, its white towering walls, around a small open interior court, are striking in form and pleasing or, in contrast to heavier colors on many of the other buildings; while seen the court, which is a refreshing oasis, generously furnished with comfortable s, its alternating white and lavender walls, smooth and unbroken, carry the upward to a small, symmetrically cut, angular patch of blue sky, from which seem to filter a cool white light.

o these buildings, then, forecast the next stage in our architectural develop- ? Are they milestones, as the houses seem to be? They need not, I think, ken quite so seriously as this. They are first and last carnival architecture, for a distinct and temporary purpose, designed in bold forms to house ial exhibits, to arrest attention, to stimulate the imagination, to remove us e time being from the world of accepted ideas. They bear the same rela- to architecture, perhaps, as a poster does to the art of illustration. A poster ents one idea, simply, graphically, and without confusing detail. These ings likewise strike a single note, but they seem eloquent within their gnated range.

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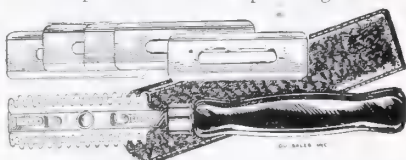
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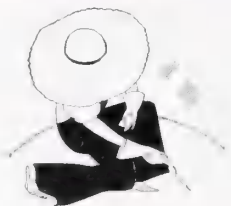
BULBS IN THE ROCK GARDEN

Continued from page 99

the miniatures we also find a true trumpet form. These little fellows grow to but 3" in stature and bloom very early in the year. Several small trumpets are: Minimus, yellow; Minor, yellow; W. P. Milner, white. One other narcissus should be included in the rock-garden list — bulbocodium or hoop-skirt daffodil. The name 'hoop-skirt' suggests the type of flower that peers out through the rushlike foliage of this species. This plant, too, prefers damp sandy soil and, if happy, will rear its scant six inches in ever-increasing numbers.

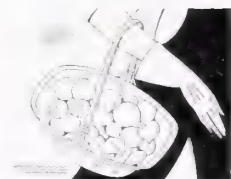
Don't forget the crocus! It is far too colorful and reminiscent of spring. Instead of using the common garden forms, try some of the numerous true crocus species. Many delightful color and habitat choices may be made from the following: Ancyrensis, yellow, Asia Minor; Aureus, golden yellow, Transylvania; Banaticus, white, Hungary; biflorus, white, purple-lined, South and West Europe; Candidus, white and purple, Asia Minor; etruscus, lilac, Italy; Fleisheri, white, Asia Minor; hyemalis, white, Palestine; Imperati, violet, Italy; Korolkowi, orange-yellow, Turkestan; Reticulatus, white, Southeastern Europe; Sieberi, blue, Greece; susianus, golden yellow, Crimea; tomasinianus, lavender Dalmatia; versicolor, lilac, Southern France.

Later to bloom than the snowdrops and much larger in size is Leucojum — the snowflake. Several groups of a dozen bulbs each are most welcome in the spring. The bulb of this species is somewhat prone to disease before planting but when established seems to thrive in almost any location with no attention other than occasional thinning out.



CINDERELLAS AMONG THE BULBS

The botanical family Allium, which fathers among other things the common garden onion, is one of intense interest in the rock garden. There are many Cinderellas in this family awaiting only the attention of Prince Culture to bloom forth in varicolored beauty. Europe has long fostered the surprising variations concealed in the bulbs of this group, while we, here in America, are just taking cognizance of the Alliums. Purple, blue, violet, white, pink, yellow and green — a spectrum of color which has great value in many places other than the rock garden as well as in the rock garden. The sizes of various species run from 6" to 4' and most of the blooms are splendid for cutting. The following species will bloom for several weeks — the flowering time ranging from that of the early irises to August. *Allium acuminatum*, 10", red-purple; *A. albopilosum*, 8" of deep violet; *A. azureum*, true blue, starry clusters to 12"; *A. cernuum*, loose clusters of pink; *A. Douglasi*, 12", dense umbels of deep pink; *A. giganteum*, huge clusters of rose-flushed lavender, 4'; *A. moly*, 12" masses of golden yellow; *A. Ostrowskianum*, clusters of rich rose; *A. pulchellum*, 12", carmine to scarlet; *A. Rosenbachianum*, 4', gigantic clusters of lilac; *A. tricoccum*, pale apple green on thin wiry stems. From this galaxy of botanical stars we can choose as few or as many as we wish to liven our garden with unusual and striking blooms.



A GALAXY OF LILIES

By now the rock garden is perhaps groaning under a wealth of material, we have but scratched the possibilities of the bulbous plants. The lustrous color and beautiful forms of the lily family should also be used. For New England there are about thirty species of lilies whose hardiness is unquestionable. All these lilies are suitable for rock gardening. Many of them are too large or coarse for such use, yet among them we find some whose place in the rock garden is theirs by right. In my opinion there are three lilies in particular that should grace every rock garden — *Lilium cernuum*, Golden Gleam, and *L. tenuifolium*. All grow to about 24" and carry their recurved blossoms on tenuous wiry stems of amazing thinness. *Cernuum* is an exquisite wine pink, *Golden Gleam* an apricot yellow, while *tenuifolium* is of glowing coral red — a vibrant compelling color. *Lilium elegans*, of *davuricum* parentage, is another dainty lily. Many varieties are available, running the color gamut from yellow to deep mahogany red through varying shades of orange and scarlet.

The mountains of Japan developed for us another hardy little lily — *meconopsis*

oides, the wheel lily. This 18" foreigner has three or four martagon-shaped blooms of scarlet with apricot shadings. It is easy to grow and quite decorative. *L. philippinense formosanum*, a native of Luzon in the Philippines, is another excellent lily. Its large, white, trumpet-like flowers resemble those of the familiar Easter lily. The grassy foliage and stalks seldom exceed 2'. This lily often surprises you by blooming in the fall as well as in July; sometimes, indeed, it blooms throughout the entire summer at irregular intervals. Most of the smaller lilies are easily raised from seed, blooming the second year after planting. For August-September bloom, plant *L. callosum*, an orange-red immigrant from the gorges of China's Yangtze. The flowers are numerous and the plant of rather easy cultivation. *L. Wallacei* is a handsome Japanese lily similar to *elegans* in shape and general appearance, but larger and of much later blooming season. This cup-shaped lily prefers full sun, yet its feet should be protected by dwarf plants or bushes.

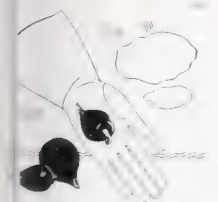


SOUTH AFRICAN FRIENDS

The genus tritonia, commonly called montbretia, comprises numerous species from South Africa. Tritonias produce handsome spikes of waxy blooms in shades varying from yellow to crimson. From a distance the flowers resemble those of a very small gladiolus. In the hands of the hybridizer, this group of scape plants has of late developed into hybrids of unusual beauty and size of bloom. The flowers of collected bulbs seldom exceed an inch in diameter, while those of the hybrids reach two and three inches. Although the same treatment as that for gladiolus corms is recommended, — namely, fall lifting, — I have found tritonias perfectly hardy in Boston with a winter mulch of peat moss leaves. In fact they have acted much better when left alone. They are splendid flowers.

The great amaryllis family offers us another bulbous plant of notable hardiness and unflagging interest — *Lycoris*. The variety *squamigera* is the most beautiful. Its bulb sends up its leaves in the spring. They grow, ripen, and disappear by the first of July. Later, in August, the 2' flower stems, entirely naked of foliage, bear clusters of lilac, lily-like flowers. The rosy buds are particularly fine.

Great quantities of fall crocus and Colchicums should be tucked in odd corners under mats of *Phlox subulata*, *aubrietia*, and *Iberis sempervirens* to gladden September and October days with their graceful and colorful blooms. The Colchicum is often called the fall crocus, yet it does not belong to the crocus family. It belongs to the lily family, while the crocus is an iris. The two species resemble each other, however, though the rosy bloom of the Colchicum is larger. Of the Colchicums we may choose *C. autumnale*, rosy purple, or *C. speciosum*, a delicate pink. There are spring-blooming Colchicums, too, but their real value is for fall bloom. The species of fall crocus offer a wide variety. Unless you are an incorrigible crocus addict, any four or five of the following will suffice: *asturicus*, Spain, lilac; *caspius*, vicinity of the Caspian Sea, white; *sigiflorus*, Southern Europe, lilac; *medius*, France, Italy, purple; *Salzmanni*, Procco, lilac; *serotinus*, Spain, lilac; *speciosus*, Europe to Asia, blue; *sativus*, Greece, lilac.



HALF-HARDY AND TENDER

The bulbous plants described are only those which are hardy. With ordinary care they will thrive and increase each year. Nothing has been said of the numerous half-hardy and tender bulbs which must be lifted and sheltered during winter. In these last two classes there are many handsome and desirable plants which are well suited to the rock garden. If you are willing to take the trouble to care for their particular wants, your scope of rock-garden bulbs is greatly doubled. Among the half-hardy and tender plants which come from Persia, tubers, and bulbs are: *Tigridia* (tigerflower), tuberose, gladiolus, dwarf lily, *Kniphofia* (torchlily), *Zephyranthes* (zephyrlily), *Galtonia candicans* (summer-hyacinth), *Hymenocallis calathina* (lilybasket), *alstroemeria*, amaryllis, *num powelli*, *babiana*, *Ranunculus*, *Anemone coronaria*, tuberous-rooted lily, *onia*, and *Eustylis purpurea*.

Bulbous plants make it quite easy for us to plan for size, color, and blooming season in the garden. No other botanical group stays quite so closely on schedule in regard to these matters. Use more bulbs, get better acquainted with them — you will never regret it!

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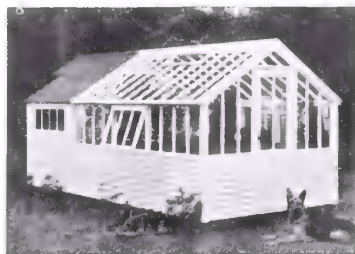
BRIEFLY, the reasons for choosing a Hodgson House can be divided into a plus column and a minus column.

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THE HOUSE BEAUTIFUL
8 Arlington Street Boston

WHAT SHALL I PLANT?

By DOROTHEA K. HARRISON

In certain places near the eye — such as the top of a planted wall or in the rock garden — a smaller narcissus is charming. Of these, W. P. Milner (Figure 1) is a favorite. It is but 7" tall, a miniature of the trumpet narcissus, giving a light, graceful effect, almost white with its pale trumpet surrounded by a sulphur perianth. The grape hyacinth Heavenly Blue is a good companion for it. I have been looking for this variety of narcissus for you for quite a while. \$1.50 will buy ten



Fig. 1

bulbs, and delivery charges will be extra → Household Nursing Association, 222 Newbury Street, Boston.

Who hasn't wanted a holly tree (Figure 2) of his very own? They are exceedingly difficult to transplant, but one enterprising nurseryman offers them now in pots, which will make it much easier to have one. Aside from the beauty of the holly itself, you will do your bit toward preservation of this well-loved Christmas plant which has been so hacked off in its wild state. *Ilex opaca* (Arden holly) is a variety of the American holly which is heavy bearing, hardy, and of vigorous growth. Plant one in September for



Fig. 2

your own garden, though it may be sent as a Christmas present to use as a house plant until May, when it should be set out. 4" pots, \$1.25; 6" pots, \$2.00; 8" pots, \$3.25, and transportation → Guyencourt Nurseries, Inc., Guyencourt, Delaware.

Have you a half-shady place in your garden that is at times rather dry — some place such as the top of a planted wall, along some rocky woodland steps, or a ground cover under shrubs? If so, the snowy epimedium (*Epimedium macranthum niveum*) is just the thing to use. It is a daisy plant, unfolding new leaves which come out red and expand to smoky green shields held out on reddish petioles. The white flowers of curious shape are airily held above the foliage in early April or May. It is particularly good for a ground cover as the foliage is persistent well into the autumn, and because it is at home in a variety of soils as long as it is not too moist. Plants 50 cents each or \$2.00 for five, parcel post extra → Gray and Cole, Ward Hill, Massachusetts.

Tree peonies are shrubs and so, having their stems ready, send forth the blooms earlier than the herbaceous ones. In fact, they bloom with the lilacs which visitors to the late Professor Sargent's garden well remember. They were planted there with iris



Fig. 3

set off the surrounding oval of lila. Well-known in pictures to lovers of Chinese porcelains, painting, and embroidery, they are not well known in gardens because they are hard to propagate — though established plants can be expected to live for years or more. They are perfect hardy in spite of the large, delicate blooms. If you plant them in the (soon after September 1st) mulch them thoroughly the first winter. With all large-flowered plants, a plot out of the wind suits them best. They like well-drained, limed soil, and though not averse to a bit of shade, sometime during the day to prevent the blooms from burning. Iro-No-Saki (Figure 3) is a semi-double pink costing \$4.00 each; Haku-raku, ten, semi-double pure white costing \$7.50 each; Moutan, early single costing \$3.00 each; plus transportation charges → Farr Nursery Company, Weiser Park, Pennsylvania.

HOUSE BEAUTIFUL



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WINDOW SHOPPING



If after the summer holidays you are viewing your winter quarters with a coldly critical eye, perhaps some of the articles shown on these pages will prove to be just the right stimulant for reviving your jaded rooms. And here, too, are suggestions for gifts which will gladden the heart of the October bride. Please send your orders direct to the shops, whose addresses are given for your convenience.

Mary Jackson Lee

1 What to give the October bride is now a problem to many people, and here are three suggestions that may help to solve it. The tea caddy, 4" high, is a beautifully hand-made piece of silver and so nicely proportioned that it will hold its own in combination with any type of tea service. The price is \$23.00 and, though this makes a constantly useful gift, it is one that is apt to be overlooked in outfitting the tea tray. Another useful gift is the tea strainer with lyre-type handle, 7 1/4" long from tip to tip, which fits into the very lovely little silver bowl 2 3/4" in diameter. The price of the strainer alone is \$8.05, and the bowl, which will also serve in other capacities, is \$6.05. All these pieces are individually

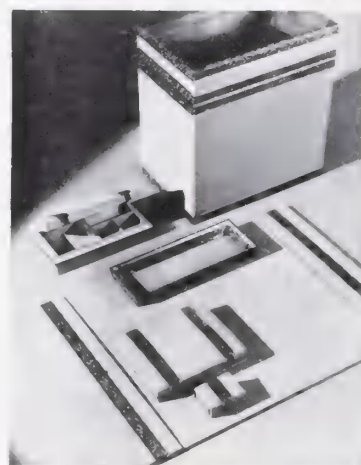
like the Queen of Sheba, and the envy of all her friends. The case itself is 7 1/2" x 13" in size, and 3 1/2" deep, and is covered in a royal blue suède cloth, while inside the daintily com-



trasting lining is of peach-colored enamel, and the inner lid is lined with a mirror of excellent quality. But the contents, girls, the contents! Here in containers of distinguished simplicity you will find cleansing cream in a black glass jar with a chromium cover, black and ivory boxes of complexion and toilet powder, and four flat flasks which hold cologne Lotus d'Or, sunburn oil, a facial lotion, and *lait pour le teint*. There is also a cake of delicate soap done up in silver paper. The price of the traveling case complete is \$12.50, sent express collect ■ *Lentheric*, 761 Fifth Avenue, N. Y. C.

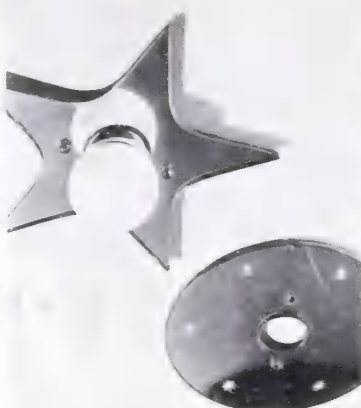
3 If you are looking for a stunning gift for a person interested in modern design, nothing could be better than this decorative desk set made specially for *House Beautiful* readers from the smartest of all modern materials at the moment — cork. The striking feature of the set is its

utter simplicity; it is developed in plain rectangular shapes which are almost architectural, with strips of simulated tortoise shell and narrow gold bands for decorations. The flat writing pad is 12" x 20" in size, and has a matching pen tray. There are also a



flat cigarette box with an accompanying match container, and a box for stamps, rubber bands, clips, and such. The sturdy wastebasket made of wood is also covered to harmonize with the other pieces. The price of the set complete is \$25.00, but the pieces may be bought singly, priced as follows: wastebasket, \$8.50; cigarette and match boxes together, \$6.00; pen tray, \$3.75; combination box for stamps, etc., \$5.50; and writing pad, \$5.00, all sent postpaid ■ *Daniel Watson*, 310 East 31st Street, N. Y. C.

4 Attractive ceiling fixtures for halls and bathrooms are always difficult to find, but these new mirror-glass fixtures are, I think, particularly good-looking and have the advantage of reflecting an extra amount of light



from whatever bulb is used. The fixtures, of 1/4" mirror glass, heavily felted on the back, are made to fit any standard 3 1/4" box, and, for new work, may be ordered without the screw holes, though the screws are recommended for installation in old ceilings. The star-shaped fixture measures 7 1/2" across and costs \$4.50; the 7" circle with engraved stars is \$4.00, and a 6" plain circle may be had for \$3.50. These prices include postage, but no bulbs or wiring ■ *Industrial Arts Shop*, 65 Beacon Street, Boston.

5 Nothing could be better for buffet suppers than this serving wagon which has a sturdy frame of mahogany, or may be in any color enamel you prefer, with silent rubber-tired wheels which allow the chauffeur to steer it expertly in any desired direction. The alluring part of the invention, however, is the chromium-lined, round-cornered tray compartments at top and bottom which are water- and spot-proof, and enable



you to serve either hot or cold refreshments from them with equal ease. These trays are part of the table, not removable, so there is no danger of their tipping and spilling the contents. Please also notice the chafing dish of shining chromium standing on the upper tray of the serving wagon, with a windshield to keep drafts from the alcohol burner. The set is 10 1/4" across and, complete, costs \$18.35. The serving wagon is 18 3/4" wide by 30" long, and stands 30" high. The price in mahogany is \$19.75, and in any color enamel \$22.50. All articles will be shipped express collect ■ *Hammacher, Schlemmer & Company*, 145 East 57th Street, N. Y. C.



made by expert craftsmen and have that unmistakable charm that hand work alone can produce. Prices quoted include postage ■ *Society of Arts and Crafts*, 38 Newbury Street, Boston.

2 If you want to give a girl a present which will raise you to exalted heights in her estimation, just send her one of these little traveling cases full of fascinating cosmetic accessories which will make her feel

Tongs that will handle ice cubes efficiently are increasing in demand, and the sterling-silver ones here shown are of very artistic design. They measure 4½"



and may also be had with a decorated design on the sides of the handle. The larger tongs are designed for sandwiches or bacon and are so much more convenient than the ordinary implements for chasing bacon and a platter that their use should be encouraged. These tongs measure 10½" long and cost \$5.50. The ice tongs, with either plain or perforated handles, may be had for \$5.25 each, these prices include postage. • The House of Fine Linens and Home Treasures, 79 Chestnut Street, Boston.

There is nothing better than a wall bracket with containers for trailing vines for adding a touch of living interest to a room. There is an imported Italian model which you will be able to use in many rooms with excellent effect. A pair of these brackets would look very well placed one on either side of a mirror or large picture over your mantel, while a single bracket would add a decorative touch to a hallway, against some narrow panel where a mirror would not be effective. The bracket is 16" tall, over all, and has



graceful wrought-iron leaves against the wall with two containers in the form of iridescent glass globes for flowers. The width over all is 12", and the round openings for the flowers are 4¼" across. The price is \$10.00, postpaid. • Grace L. Merritt, 100 West 105th Street, N. Y. C.

A New York decorator has recently said that no room is satisfying without a bit of something oriental in it, and this tea set with the fascinating design of the 'Thousand Wise Men' is my choice for the 'something Oriental' which you may

need this fall. The set consists of six 7½" plates, six delicate cups and saucers, and a covered teapot, creamer, and sugar bowl. The vertical and horizontal bands are in rich greens, scarlet, blue, black, and yellow, with a tiny all-over design in gold, and above the vertical bands there are three horizontal spaces decorated with the minute heads of the 'Wise Men' who give the china its name. The set in the picture was photographed on the centerpiece of a luncheon set made of practically indestructible Chinese woven straw. These sets are very practical and labor-saving for breakfast and luncheon use, and their staunch simplicity has a charm of its own. The set as shown consists of a 21"-round centerpiece,



six 10¾" mats, and six 8½" mats. Sets with a similar number of pieces, but oblong in shape, may be ordered if you prefer. The price of the Oriental tea set, postpaid, is \$8.50, and the woven straw luncheon set, also postpaid, is \$2.00. • Gunn & Lathford, Inc., 323 Fifth Avenue, N. Y. C.

Tradition says that George Washington brought out the first two handkerchief maps of Washington in order to advertise the sale of lots in the new Federal City. These old squares of faded linen are now extremely rare, but the National Capital Park and Planning Commission, Frederic A. Delano, Chairman, has just brought out a new and up-to-date handkerchief map, designed by Mildred Burrage and printed by F. Schumacher and Company of New York. These handkerchiefs are to be sold for the benefit of the George Washington Memorial Parkway Fund to help finish the Parkway, now completed to Mount Vernon, by continuing it to the Great Falls of the Potomac, a region of remarkable natural beauty which should be preserved for the nation. The handker-



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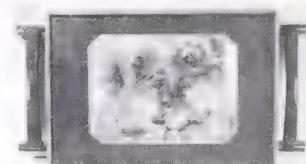
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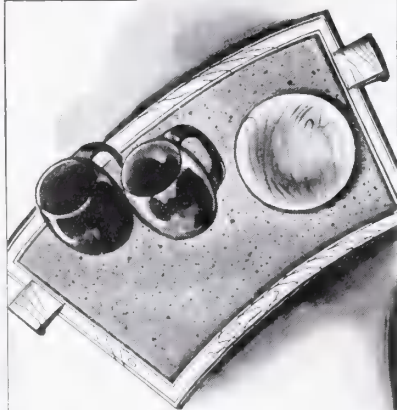
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chiefs, which make delightful table covers, are also effective hung on the wall like maps, or may be joined to form a quilt like the historic one made of six of the original handkerchiefs. They are printed on a fine quality American cotton, and are sunfast and washable. They measure 27" square and are printed in six charming colors — blue, red, brown, jade green, orange rust, and aubergine. The price is \$1.00 each, postpaid • American Civic Association, 901 Union Trust Building, Washington, D. C.

10 No breakfast table which does not include in its setting a pot of honey can consider itself really



well dressed, and this little jar, with bees on the outside to prove that it contains real honey, is a particularly attractive container. It is the best Lenox china in a lovely ivory color with bees and bandings of gold. It stands 4½" high and, in spite of the bees, could be persuaded to hold marmalade or jam if you happen to prefer them to honey. The price is \$5.50, which includes careful packing and postage • Emerson China Shop, 420 Boylston Street, Boston.

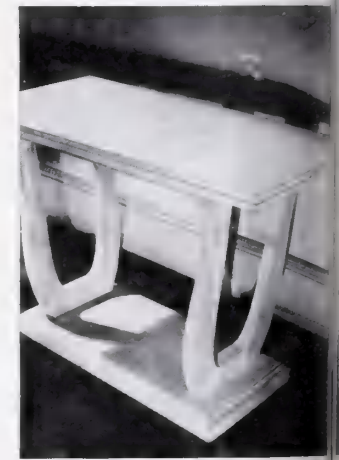
11 Winter picnics are becoming more and more popular, and this very up-to-date hot-food container will hold an entire hot meal in four separate compartments, each sealed by a tight cover. There is also an extra perforated compartment that fits under the cover to hold cake or sandwiches. The container complete weighs but a little over four pounds,



as the interior is made entirely of aluminum. Even if you kick it over, nothing will spill, and if you happen to drop it overboard, it will float until recovered. And, incidentally,

it will keep food cold instead of hot if you prefer. It is 7" in diameter, stands 11" high, and costs \$12. delivered in New England. East of the Mississippi the price is \$12. and west of the Mississippi \$13. (all prices including postage) • B. Macy, 474 Boylston Street, Boston

12 Young couples who are just setting up housekeeping, older ones who are consolidating their homes into smaller spaces, are equally interested in this modern living-room-dining-room table which not only is very well proportioned and good-looking, but is so designed that it takes up very little space when folded and placed against the wall. I am showing it to you in the finished wood, but the firm which makes it will be glad to finish it to your order. The wood from which it is made may be either maple or walnut, so it may be stained or enameled, given a decorative finish of black or silver edges which has been very popular. The dimensions are 24" x 48" closed, and 48" x 48" open, height being 30" and the base 16" x 34". It is designed to seat six people comfortably when used as a dining table, and when folded there is ample room for your reading lamp, books and magazines. The shop where



it is made will also design and make modern bookcases, desks, or other pieces you may need for your new apartment, and all at moderate prices. The table, unfinished, \$35.00, express collect. Estimate the different finishes will be given on request • Puritan-Artcraft Furniture Shops, Inc., 45 East 34th Street, N. Y. C.

13 If you are furnishing a luxurious bedroom for yourself or developing a charming bedroom for a young girl, here is an opportunity to acquire a bed at a price which will soon soar with other furniture prices. This beautiful bed is developed from an exquisite Venetian design and is available in any shade of soft pastel coloring, graceful mouldings in antiqued silver. You will notice in the picture graceful proportions of the low posts and rail, and the touch of World elegance in the dark covered headboard. The bed is \$97.50, and the firm which supplies it can also equip it with the finest quality

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A new penetrating agent, combined with chinoline medicated adhesive COME-TOPE ends pain at once — quickly absorbs hard growths of corns, calluses, soft corns. No injury to healthy tissue. Goes away with tired, aching, burning feet; you walk, play, dance in comfort. Thousands of happy users. Box sized of 60 square inches only. \$1.00 mail. It's not delighted after three, not full refund.

Comb-tape Lab., Dept. 40, Burlington, Vermont

AN OLD STAIN FOR PINE

Gives new pine the color, texture and finish of old wood in one operation. Send for circular.

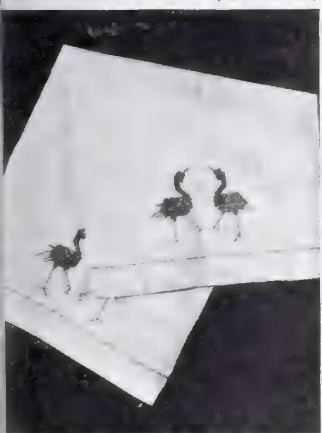
COLONIAL STAIN COMPANY
157 Federal Street Boston, Mass.

box spring and mattress if you desire. The headboard of the bed is 53" and 42" wide, the outside length 11", and the foot-posts are 25"



In the photograph the bed is covered with a shimmering, sea-green spread, whose tailored finish of satin bindings is effective and refined. The spread is made so long the top part may be simply folded over the pillow, thus forming a simple decorative effect. The spread is \$5.50. Both prices include shipping charges. **Hale Bedding Corporation**, 420 Madison Avenue, N. Y. C.

The unusual bird design on this hand-woven table runner orator cover was taken from an old English or Chinese curtain now in the Victoria and Albert Museum. Not only is the design of special interest, but the combination of colors used is particularly charming—black birds on a sea-green background, peach birds on white, white birds on Delft blue, orange birds on yellow. It is woven of linen thread and the French brocade weave employed makes the pattern as perfect on the wrong as on the right. The price of an 18" x 26" runner is \$5.25, postpaid,



special color combinations may be ordered, if you wish, for 50 cents extra. **The Garden Studio**, 14A Marlborough Street, Brookline, Massachusetts.

The interest in maps is increasing, their appeal is apparently universal, and each new one gives as much pleasure as the first one bought. Here is a real novelty in maps—a Dog Map, one which shows the entire world and takes in every breed of dog of which you ever heard. The cartouche by the two men on the border of this map are shown most of the breeds of dogs

recognized by the American Kennel Club. With each breed is shown the Country from which it came, the approximate date of the founding of the breed, the maximum height at the shoulder, and the maximum weight. There is also given the classification group to which each breed belongs. In the centre is a map of the world with the dogs placed geographically in their respective countries, and around the edge is a fine border showing sixty-six dogs with the explanatory captions. The map is 20" x 30" in size, is printed in five attractive colors,



and, unmounted, costs \$2.65, postpaid. **Washington Square Book Shop**, 27 West 8th Street, N. Y. C.

16 From France comes this original moutardier, recently discovered in a Parisian café, which is much the neatest container for serving mustard or catsup that has yet been devised. To fill it, the glass top is unscrewed and the mustard poured in. A rubber-edged glass piston is then inserted, the end of which reaches down into the metal base. To produce the mustard on the desired spot the gadget is turned upside down and the piston pressed by one thumb, thereby forcing the mustard in a flat ribbon from the slit in the glass top. The moutardier stands 5 1/2" high and is easily taken apart to refill. The price is \$3.00, postpaid. **Romany Gift Shop**, Thetford Hill, Vermont.



17 A luncheon set of heavenly blue caught my eye the other day as I was passing a Fifth Avenue shop whose window displays of imported linens always act like a magnet to passers-by. This charming set which I am showing you is made of pure linen, and you may have your choice of the blue which I had photographed, a soft delicate green, a crushed raspberry red, or yellow. Its distinguishing feature is the dainty embroidery which forms its only decoration, and which the photograph shows quite clearly.

recognized by the American Kennel Club. With each breed is shown the Country from which it came, the approximate date of the founding of the breed, the maximum height at the shoulder, and the maximum weight. There is also given the classification group to which each breed belongs. In the centre is a map of the world with the dogs placed geographically in their respective countries, and around the edge is a fine border showing sixty-six dogs with the explanatory captions. The map is 20" x 30" in size, is printed in five attractive colors,

Linens

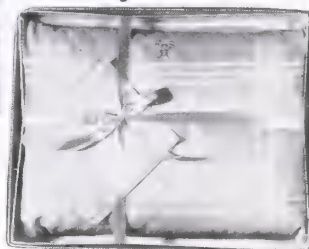
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With scalloped edge; original Heart design; hand-stitched; covered with the durable Linden taffeta—in peach, Nile green, blue, gold and orchid. Postage 35c extra.

LINGERIE PILLOW SET

3 fine Batiste pillow cases 12" x 16", with your monogram, and fine satin covered down pillow. In peach, pink, blue and white. A very acceptable Christmas gift. . . . **\$5.75**



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at 70th St., NEW YORK

POST ROAD at Milbank
GREENWICH, CONN.

Golden Pheasant Dinner Service



Shown at the Century of Progress

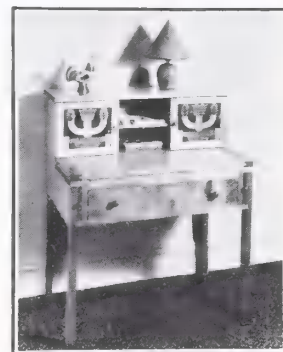
Creamy Fajance (designed and made in the Royal Copenhagen factories) decorated with bird in rich golden yellow and bands of yellow and moss green.

■ Dinner plates, 10" \$6.40; Platter, 17 1/2" \$3.20; 8 Salad plates, 7 1/2" \$4.40; Platter, 12 1/2" \$1.85; 8 Bread and Butters, 6" \$2.80; Open Veg. dish, 10 1/2" \$2.50; 8 Soup Plates, 9" \$6.00; Closed Veg. dish, 9" \$5.75; 8 Cups and saucers \$6.00; Sauce boat \$3.00; Creamer \$1.30; Sugar Bowl \$1.40.

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Child's desk in Pine with inset figures in color. Ht. 36", wd. 30", ht. desk, 25". \$35

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Book of 219 choice designs of every type, with photos, floor plans, all dimensions approx. cost to build, price for plans, postpaid \$1. Book \$2.50, designs \$1. Book \$3.50. Special plans made for your every requirement. **FREDERICK H. GOWING, Architect**
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Combines the utility of a hamper and settee. Manufactured from high grade hard-wood, attractively finished and constructed to endure.

This settee-hamper is ideally suited as a receptacle for lingerie, hosiery, etc.

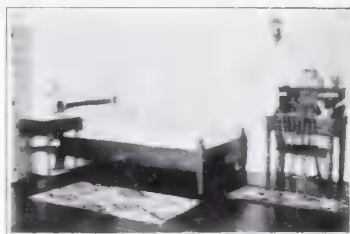
Obtainable in maple or walnut finishes, beautifully hand decorated in oil.

*Height 16 inches — Width 18 inches
Depth, from front to back, 11 inches*

PRICE \$3.95 Each Express Prepaid

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Ever Popular Maple— hand rubbed to a dull finish

in five colors: Antique Maple, Golden Honey, Cherry Maple, Spanish and Autumn Brown.

No. 110. Table Desk, 30" x 21 1/2" x 42". \$25.

No. 1215. Windsor Chair, height 38", width 16 1/2", seat 18" from floor, \$7.50.

No. 939T. Button Top Bed, standard single, \$20.

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Crating free; express charges extra

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have your daughter take part time lessons in the interesting craft of handloom weaving.

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Kate Van Cleave

14A Marshal Street Brookline, Mass.

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OUR Portfolio of House Beautiful Houses, containing sketch plans, perspectives and descriptions of houses of which we have working drawings and specifications for sale. These are now grouped in two portfolios of Colonial designs, and other types including summer camps, and sold for 25 cents each.

HOME BUILDERS' SERVICE BUREAU
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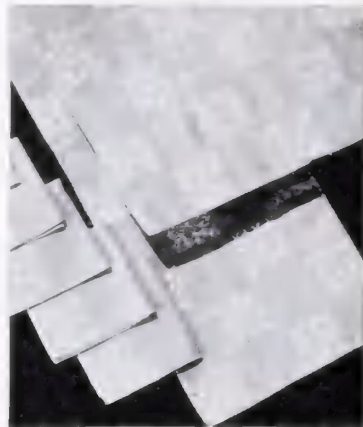
Enclose (25) (50) cents: Please send me:

— NO. 1 Colonial Designs—25 cents

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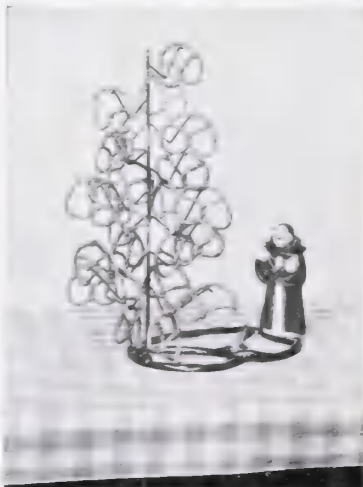
Name and Address:

Each little unit of design is a block of delicate tracery in white embroidery of sprays of tiny flowers and leaves. The set consists of a runner 13" x 44", eight doilies 13" x 18 1/2", and eight



12" x 12" napkins. Price of the set complete, \$38.00, postpaid ■ **Mossé, Inc.**, 750 Fifth Avenue, N. Y. C.

18 This very new and very amusing pretzel holder, whose design has recently been patented, is a reminder of the first pretzel ever made and of the interesting story connected with its origin, which is perhaps worth recounting. Pretzels are not ordinarily associated in our minds with monasteries, and yet it was a Dominican monk who designed the first one on record. In olden times, some six hundred years ago, the monasteries contained the community bakeries, and one day a Dominican monk in jovial mood, passing through the bakery,



rolled some pieces of dough and twisted them into what reminded him of little children coming to the monastery with arms crossed over their breasts. So the first pretzels came into being, and they have continued to be made in the same form ever since. You may even see a window in the cathedral at Freiburg dedicated to the Ancient Guild of Bakers and decorated with two rolls and a pretzel. Apparently the first pretzels were brought to America by the Germans in 1879. This pretzel tree of black metal, which is symbolic of the monk's stark life, stands 18" high and may be turned as the pretzels are used. The base, also shaped like a pretzel, on which the jolly monk stands, is 12" across. The price complete, including postage, is \$3.75 ■ **Alta Allen**, 245 Commonwealth Avenue, Boston.

19 Too often do we allow our bedroom walls to be hung with odds and ends of pictures whose only qualification for this position is the fact that they have failed to fit anywhere else. But these two delightful flower prints are the really appropriate sort of picture to hang in your best guestroom or in a bedroom which needs a freshening touch. The one with tulips is a copy of an old French print, and the other in softer colors, is taken from a flower annual published in 1870. No two of these prints are alike, but vary somewhat in subject and coloring, and are particularly effective in pairs. They are French oval in shape.

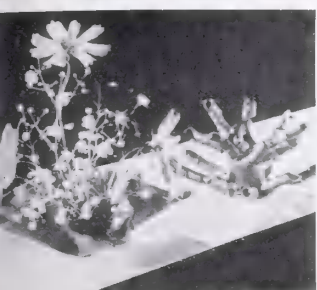


framed in dull gilt, and measure 8" x 10". The price is \$5.50 each, postpaid, and in ordering please state whether you wish the 1840 type or the more colorful French ones. **Foster Brothers**, 9 Park Square, Boston.

20 If you want to make your buffet suppers or casual beer-drinking parties a real success, I suggest the very new beer mugs which come in sets of eight. They are all clear glass with brilliant lacquer handles and rims and black number set in lacquer-red circles. They are generous in size—4 3/4" high—an unmistakably smart in both design and decoration. They may be ordered in sets of eight only and cost \$10. a set, which price includes postage. Set number is SW 337 ■ **Carbor Inc.**, 342 Boylston Street, Boston.

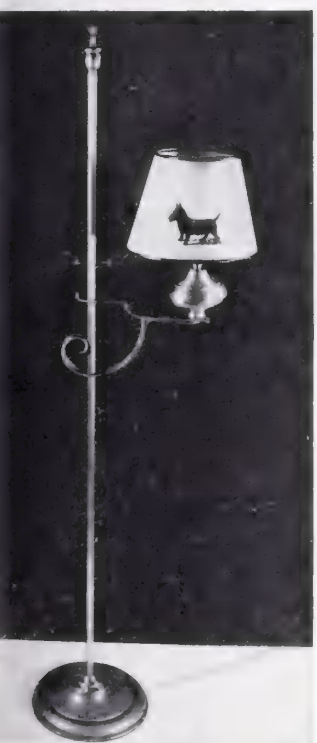


There is something about the color and sheen of lead that is particularly flattering to flowers, and this little lead bowl with its flower holder makes an unusually effective container for small flowers.



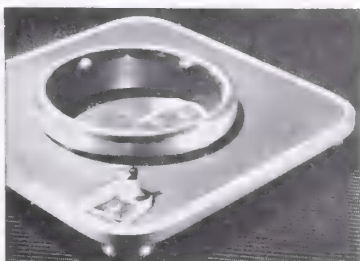
A large lead flower holder is one of the most practical ones I have ever seen, as it is heavy enough not to tip and the softness of the metal makes it possible to twist the stem holders into any desired shape. The bowl, square by 3" deep, with the small holder is \$2.85, and the large flower holder is \$2.30. There is also a medium-size holder of similar type for \$1.80. All prices quoted include postage. ● *The Farm and Garden Shop*, 39 Newbury Street, Boston.

If you are tired of tripping over the flimsy legs of the usual table lamp or of having it crash to the floor on the slightest provocation, you will appreciate this lamp which has a base unusually heavy and solid.



of iron with attractive pewter finish, and the adjustable lamp is on a 30" standard. A taller standard may be supplied if desired, but this is high enough for ordinary rooms and looks especially well in low-ceilinged rooms. The 8" lampshade is bordered and decorated in black, and if the Scottie dog of your favorite dog, you may have the breed you prefer or send a photograph of your own pet dog to be copied. The price of the lamp is \$6.00 and the shade \$2.50. Express will be collect. ● *Flora Macdonald Inc.*, 39 Newbury Street, Boston.

23 Dogs have an unfortunate habit of pushing around their bowl of water or of food so that it often appears disconcertingly in the middle of the floor instead of in the secluded corner to which it was originally consigned. To overcome this tendency, and thereby make things more comfortable for both dogs and owners, this very neat arrangement has been invented. It consists of a square piece of wood with a hole in the centre into which fits a removable aluminum dish. On the underside of the wood frame are four vacuum-cup feet, so that when the outfit is put in its proper place and pressed down, not even the most ravenous Great Dane could budge it. The dish is 7" in diameter by 1 3/4" deep, and the frame, which



may be had in green, red, or ivory, is 12" square. Special colors may be ordered for 50 cents above the regular price, which is \$2.00, including postage to points in New England and to New York City. Elsewhere it will be shipped collect. ● *Cooley's, Inc.*, 34 Newbury Street, Boston.

24 If you have a hard time keeping supplied with all the different shades of darning silk needed for stockings and other garments, you will appreciate these compact little envelopes which so conveniently hold ten full skeins of mercerized darning cotton in a variety of shades. The envelopes themselves are hand-woven by the blind and come in attractive color combinations, light or dark blue, green, and orchid, all striped with yellow. They measure 2 1/2" x 4"



and have two snappers on the flap so that they can also be used as cardcases or purses. These would make most acceptable small 'going away' gifts for girls en route to school or college or for anyone lucky enough to be going away anywhere. They cost but 85 cents each, postpaid. ● *The Blindcraft Shop*, 39 Newbury Street, Boston.

Beauty for the Breakfast Tray



VENETIAN MINIATURES

These dainty glass vases, holding a few appropriate flowers, give color and life to the breakfast or luncheon tray. Height averages 3 1/2"; no two alike. All Venetian colors. \$1.50 each.

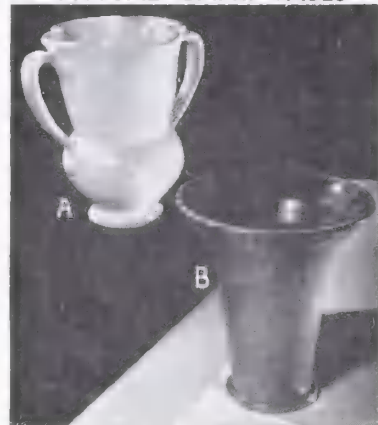
Special: group of four vases, assorted shapes and colors, of our selection. \$5, all charges prepaid.

Send check or money order.
Do not send stamps.

Carbone IMPORTER

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TYPICAL CAPRI VASES



So practical, yet so charming, these two vases with flaring tops fairly breathe the spirit of Old Italy. Perfect for Fall flower arrangements.

Height 7", diameter at top 5".

Colors: Yellow, Green, Blue, White.

Sold in lots of two, at \$3.50 prepaid. As shown, or in matched pairs.

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Before building, call and examine my books of plans and exteriors.

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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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Order Now for Christmas



SMART
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CRYSTAL PLACE CARDS

with silvered holders. Monogram etched on each. Written name may be washed off.

\$8.00 the dozen — postpaid

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85 Naples Rd. Brookline, Mass.

NEW WESTINGHOUSE HEAT WATCHMAN

cuts your coal bills

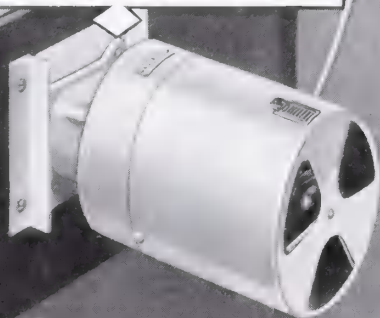
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Now every home can have the comfort and *health* protection of automatic, even heat. You save all trips to the basement to regulate heat ... *and save money, too.* The remarkably low cost includes automatic thermostat control and the complete, electric forced draft regulator. Attaches quickly to any type of furnace or boiler. This wonderful new Westinghouse development makes it possible for you to use economical, clean buckwheat anthracite; *in many cases saves its entire low cost the first winter.* It furnishes automatic heat at the lowest equipment cost we know of, and is backed by a name the entire world respects.

Mail the convenient coupon for literature and name of nearest dealer who can demonstrate this sensational new device to you.



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Please send literature on the Westinghouse Automatic Electric HEAT WATCHMAN.

Name

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TRAVEL

'SIREN TOWN'— SORRENTO



They say Sorrento was so named because it was the haunt of the famous Siren, who lured Ulysses in vain. Beneath the cliffed hotels, somewhere, is supposed to lie buried the Greek temple to the Sirens. And from little boats at night may be heard lineal descendants of their song, with guitar and mandolin accompaniment. It is a pink-villaed town above amethyst water, orange and lemon trees garlanding its edge and, behind it, grotesque lumpy mountains sheltering it from winds. You who would really know the Amalfi Drive may best find its spell by taking three separate day trips along it and back to Sorrento. There will be variety of joy.

From Sorrento to Positano is worth a day, picnicking on the beach of this half-deserted Saracen city, with its mosque-church and its people who talk Manhattan dialect — for they are returned fruit venders of the 'good old U.S.A.,' cordially delighted to show you how they grow carnations and wine. Mr. Celentano has his shop, with 'Specials on Ginger Ale.'

The next day you can live in the Middle Ages at Amalfi, and, climbing the romantic cypress heights to Ravello castle, return to Sorrento through the wild country of the gaunt mountains behind, instead of along 'the' Drive.

Then, for the third day, the long colorful route of the shore brings you to slumberous Paestum. Its Greek temple to Poseidon, untouched and unrestored since it was built in 600 B.C., shows two stories of travertine pillars in their lights of gold, against lapis lazuli sea. No one has lived here for centuries; sliding lizards and irreverent goats in the sunny grass ignore these vivid reminders of past civilization. Back to Sorrento by sunset; there to watch the tarantella danced, at night, by those who work wood by day. Sorrento's old homes have beautiful antique pieces of this famous woodwork. The old pieces of walnut and cherry are not unlike our old ones in line; but they have elaborate metal handles on drawers, and

meticulous inlay. This craft is still perfect. As for the tarantella, — rather sniffed at now, with piano and saxophone added to guitar orchestra, — it is still excuse to dress gayly and strain voices in passionate lyrics of 'Surriento Gentile.' They are a merry mixture, describing love making, eating fruit, and swimming — all Sorrento sports. — E. W. H.



FOUR O'CLOCK

Do not shun traveling companions who have a *grande passion* for peering into shop windows. Here is an outdoor pastime that frequently leads to delightful results. Suppose, if you please, we had not pressed inquisitive noses against the sturdy glass of that photographer's place in Salisbury, England. Certainly we should have missed this bit of printed enticement: —

13th Century Feeding House
The Old Mill
The Beauty Spot of the City
Three minutes by Car from The Close
Wiltshire speciality dishes
Morning coffee
Unique teas
Inspection invited

Amazing! We had given over part of a week to making ourselves leisurely at home in Salisbury, and we had never before tripped over the least clue to the existence of the Old Mill. But that's England! One is forever coming upon the grandest little unheralded places in which to take tea.

'Three minutes by Car from The Close.' Perhaps it is. Don't ride, though. Walk to the Old Mill along the Avon River path which treats you to that rare view of the cathedral. Benches are provided along this slice of a river, so you can pause to take your time over the cathedral vista. Surely only a badly sense-hardened mortal would deny its appeal to the soul of the traveler. But come. We must, after all, be up again. Your inspection is invited at the '13th Century Feeding House.'

Someone did a nice job in making over the Old Mill into this place for refreshment. The Mill has genuine atmosphere. We found there also delectable service furnished by attentive hostesses, but, if you insist upon seating yourself by the window affording the lovely view of the river, you will find it hard to give attention to the choosing of any Wiltshire speciality. Food simply will not count.

Another Salisbury tip: On an afternoon when you are roaming the heart of the town, and when you grow tea-thirsty, and a bit 'achey' of feet, rest at the Bay Tree Tea Room on Canal Street. There is a back garden where, we discovered, the 'first families' sip tea, when the weather is gracious. Otherwise, one sits in the long shop room. Delicious tea accessories we can assure you of procuring inexpensively at the Bay Tree. And perhaps you will find yourself in the society of the Bishop of Salisbury, or at least a canon. I am certain that we did. — H. P.

THE ISLE OF PAQUETÁ

When does the next boat leave for Paquetá? We asked this question of the young woman clerk at the ticket window of a ferry station in Rio de Janeiro. The Brazilian clerk answered us in Portuguese that the next boat would leave at sixteen and a half hours! Now if this information had been given to us in plain English, after some little surreptitious digit work we might have been able to solve the clock problem; but in the unfamiliar foreign tongue it sounded hopeless. The guard outside at the gate realized that we were foreigners in Brazil and helped us out by pointing to 4.30 on his watch, saying that the trip would take an hour each way. The ferryboat was waiting, so we hurried aboard.

Paquetá is an island in the northern part of Rio harbor. We sailed north-east with the setting sun behind us. The aquamarine blue of the water was changed by the sunset into a bright carmine, and the sea was as red as it is usually blue. The little fishing boats of Nictheroy with their red canvas sails blended into the glow. The windows of an old castle in the harbor glowed with the sun's reflection. In the days before Brazil was a republic, this castle was called 'The Palace of Refuge' and was used at times by the Emperor Dom Pedro II on the occasion of a hasty flight. Soon the sun had set behind the mountains surrounding the bay, emphasizing the peaks of Corcovado, the Hunchback, and Dedo de Deus, Finger of God in black silhouette against the sky.

The 'taxis' at Paquetá are Victorian carriages, such as are used in Bermuda. The roads are good and a shore drive may be had around the island for a small sum. Tall, waving coconut

palms, luxurious fruits and flowers, bright-plumaged birds singing sweetly, noisy futuristic macaws, and a beach of shells where no sand shows, with shells of all sizes, shapes, and colors washed in from far away — that is Paquetá!

When you go to Rio de Janeiro, be sure to visit this fairy island and try to arrange for your return trip to be made after dark. Our brightly lighted boat was thronged with city people returning from a day's visit with friends in Paquetá — some laden down with boughs of tangerines tied together, the largest tangerines we had ever seen, others carrying enormous branches of the brilliant bougainvillea. Couples were dancing to the strains of a Sousa march played on a victrola — music, flowers, and harbor lights, Rio's string of pearls at Copacabana Beach, shining a welcome.

When you are on shore again, aim for the Avenida Rio Branco, the Broadway of Rio de Janeiro. There at a sidewalk café, for six hundred reis (about five cents), you may order a 'Cocoa,' which is a most delicious drink, not unlike half-frozen coconut milk. While enjoying this ambrosia, you will note that in the passing crowds there are people from all parts of the world, and you will hear many languages. Words different from your own English will not seem so confusing, and when you are leaving you may surprise yourself by saying softly to the waiter, — perhaps for practice, — 'Muito obrigado e boas noites.' — S. M. L.

AX-LES-THERMES

Nestling in a lovely valley in the fastnesses of the Pyrenees, surrounded altogether by these towering guardians, there exists upon the banks of the Ariège a peaceful and sleepy little resort, a rather typical *bagnère*, so beloved by the Continental, called Ax-les-Thermes.

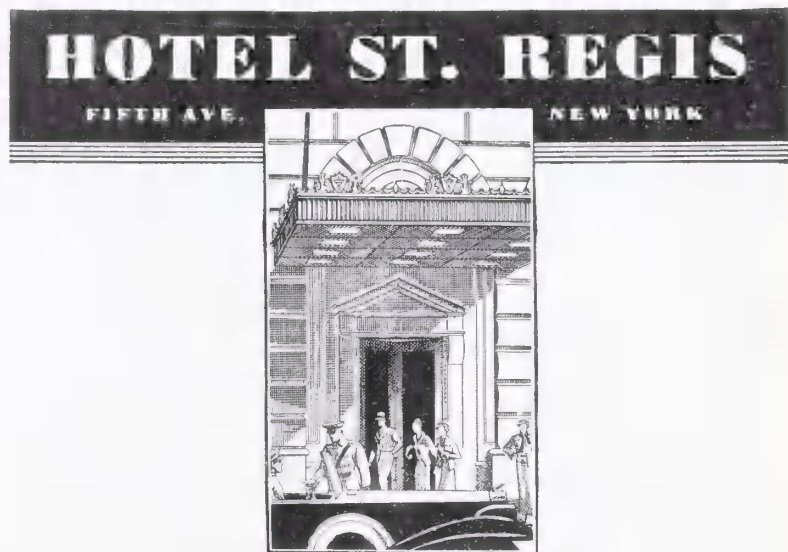
In the season bustling with the activities of Southern Europeans intent upon its soothing waters, one's attention might be drawn more to them, and thus one might lose the charm that the town holds for such as come seeking other joys than thermal establishments.

One finds that history has not passed by this little town, for here, just off the tiny market place, stands the hospital built by Louis IX or, more familiarly, St. Louis, in the thirteenth century. And here the unfortunates of the armies of the Crusades, made leprosy by their sojourn in the Near East, bathed in the healing waters of the bubbling mineral pool adjacent now used by the washerwomen of the town. There are many springs, to the efficacy of which Ax owes not only its name but also its fame. Added to that, it is the market centre for the tiny



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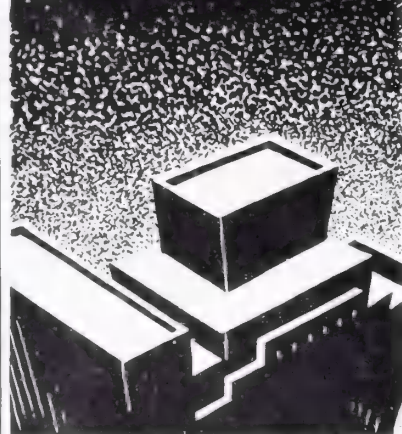
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DIEM

mountain towns on the French side of Andorra, that infinitesimal republic whose stalwart sons seem to show in their stern unsmiling faces the rugged barren character of the land from which they wrest a livelihood.

A strong characteristic of this mountain fold is the deep religious fervor shown by the ceremonies which take place on special holy days and feast days. In August occurs the feast of the Virgin, as beautiful and touching a demonstration of faith as can be seen anywhere.

Glimpsed from the little public square, in the fast-gathering darkness, all gaze toward the hillside, so close by, and see the devout climbing slowly zigzag up the slopes, carrying in their hands lighted torches which sway to and fro like so many gigantic fireflies, chanting meanwhile in solemn tones.

There at the summit is the shrine of the Virgin, with its illuminated cross outlined against the dark sky — the goal of the pilgrimage. On the downward journey, again come the swaying lights and the soft chanting on the clear night air, increasing in volume as the blessed approach the little square, there to be greeted by the chiming of the church bells. Joyously they are welcomed back as they march singing into the church to receive the benediction.

These pilgrims of all ages, some even carried in their mother's arms, have shown a picture of provincial France — an unforgettable memory of child-like faith and the quaint charm of an unspoiled people. — J. C. McC.

A MODERN MAGIC CARPET

I've found a real Magic Carpet, a comfortable carpet, that whisks you through one country after another and even carries you smoothly across blue water. All you have to do is sit back and watch.

Interpreted in prosaic language, the carpet is a railway compartment on the Swedish Continental Express, which leaves Berlin twice a day, connects with trains from Hamburg, sails across the Baltic on a steam ferry, and deposits you some twenty-four hours later in Stockholm. And during all this you do not have to change from your upholstered seat or cosy sleeping berth.

Suppose you take the morning train from Berlin northward; through Prussia and Pomerania your express thunders, and shortly after lunch time you arrive at the port city of Sassnitz situated on the glittering blue Baltic Sea.

Suddenly there is a great stir outside. Your car is shunted back and forth, an engine puffs, chains rattle, and hooks are coupled. A minute later a strange gloom surrounds you, as your section of the express is pushed on a sea-train ferry. The siren

booms, screws churn, the water froths and you are off.

These ferries are really ocean-going vessels, in size, shape, and equipment, and for more than twenty years Swedish and German trains have been shunted across the Baltic in this way winter and summer, without an accident. The trip, incidentally, takes four hours.

Afternoon dusk drapes soft shadows over the white chalk cliff on the German island of Ruegen. Flocks of gulls wheel overhead. A soft breeze plays across the water. It is nice to take a vigorous stroll on deck just as you would on a boat crossing the Atlantic. The promenade decks are large, and it seems incredible that this ship, which looks like a packet on the New York-Southampton run, has a whole German-Swedish express train hidden in her hold.

How about a cup of tea, or a drink at the bar? A charmingly furnished café, softly lighted, invites you, unless you feel hungry enough for more substantial fare in the regular dining salon.

Soon, all too soon, the ferry slides into the Trelleborg slip and your sea voyage is ended. But before you reach port you are called below by ship attendants, to return to your train compartment, now made up for the night. Once more there is the heavy clang of chains, the puffing of a locomotive, and soon the two sections of the train are pulled out on Swedish soil.

Here you are, then, in the heart of Sweden's famous château country with fields of wheat or sugar beets, white roads lined with willow trees, majestic beechwoods, quiet little lakes. And dotting the pleasant province are historic castles and palaces, some erected in the Middle Ages and many of them still inhabited by descendants of the feudal builders.

By midnight you are comfortably tucked to sleep, while the train rushes northward through the clear night. The flat rich lands of Scania, the southernmost part of Sweden, are left behind, and the locomotive whistle soon wakes echoes in the granite knolls of Småland. In the miraculous Swedish dawn, when a nature seems new-washed and breathless, the train swings through the feathery birch woods of Södermanland, the central province, in which lies Stockholm.

By eight o'clock in the morning your flight on the Magic Carpet ended. The train rattles across bridge, into a tunnel, out again, and comes to an easy halt at the Central Station in Stockholm. The compartment you leave is the same you entered in Berlin. If you go from Stockholm to Berlin at night, you reverse the situation. Then your train is Swedish and, on the other side the Baltic, a German locomotive pushes it on to the capital. But Swedish train or German, the route is uniquely varied, and delightful in the extreme. — H. L.





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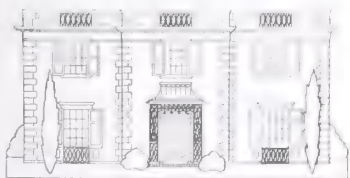
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Paul C. Robertson designed our cover, which won second prize in our Cover Competition this year. Mr. Robertson was born in St. Paul, Minnesota, and has studied art in various cities of the United States and in Europe. He is now doing decorative painting and sketching in New York. . . . Margaret Thompson, who wrote on 'Stocking the China Closet' in the June issue, is keeping her shopping eye on the New York shops for *House Beautiful* readers. Next month she will describe the new things she has found for buffet entertaining. . . . Eliel Saarinen is an architect of Finnish birth now practising and teaching in this country. His home is in Bloomfield Hills, Michigan, where he is president of the Cranbrook Academy of Art. . . . Carl Berg is a graduate of the University of Illinois, in Landscape Architecture, and is at present employed as Landscape Architect and Engineer of the City Planning and Zoning Commission of Louisville, Kentucky. . . . Douglas Orr is an architect of New Haven, Connecticut. . . . Jefferson M. Hamilton, who wrote on 'The Vacation House' in our July issue, is now in Washington aiding Robert D. Kohn, who is Federal Director of Housing under the Public Works Bill. . . . Hortense Reit is a decorator practising in New York. . . . Harold R. Sleeper is a practising architect in New York and an associate of Frederick L. Ackerman.

The *House Beautiful* next month will show houses of various types to suit different tastes. There is a flat-roof house for those who like the modern, and there are two week-end cottages, of traditional Colonial, for those who still prefer this school of architecture. Windows both tailored and furbelowed, of the new materials, will be shown, and also a page of the newest chintzes. Henry Dreyfuss, who designed the new washing machine for Sears, Roebuck, will tell the fascinating story of the penetration into industry of a group of young designers, and Elizabeth H. Russell of the *House Beautiful* staff will recount another romance, that of the discovery of Cellophane and its graduation from a wholly utilitarian product to a decorative one. A series of three articles on the problems of staging a flower show will start; also a series on color, analyzed from the modern point of view, by Lucy Taylor. A visit to the apartment of Walter Damrosch will be described, and Bessie Breuer (Mrs. Henry Varnum Poor) will give a very human appraisal of the kitchen designed by her artist husband.

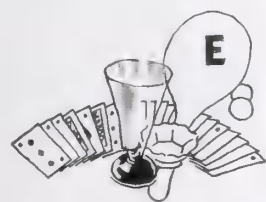


CURVES AND OCTAGONS FOR THE GAME ROOM

From the West Coast come these pleasantly curved chairs of California mahogany upholstered in beige leather, and the octagonal table with green baize centre and wide copper edge. Glasses may be placed with impunity on the metal border, and the shape of the table makes it adaptable to many types of games. The setting includes copper cigarette holders, ash trays of Italian burnt-orange pottery, beverage glasses of clear white glass with heavily weighted bases, and tiny napkins with maps representing four different countries embroidered in multicolored threads on different-colored linen. Other accessories for the game are very narrow score pads in black or dark green, with extra sheets for individual plus-and-minus scores, and playing cards with tropical design in orange, green, and black

FILLIPS FOR THE WINTER'S ENTERTAINING

By MARGARET THOMPSON



very hostess, to-day, whether she plans to entertain on a large scale or a small one, is searching for ways and means to bring her house into step with the pleasant prospects that the winter of 1933 holds in store, for the depression, villain that it was, did help us to rediscover our homes and to appreciate the pleasures of entertaining in them.

Food and games are the present synonyms of entertaining. Although the first is simpler and the second more innocent than in the immediate past, they must be all the more imaginative for this reason, and their appointments must be more assiduously sought and more carefully chosen, for entertaining at home, although it may be old-fashioned in principle, must be done in an up-to-date way. And up-to-date, to-day, not only means making use of the new; it means combining the new with the old; it means selecting the best of the past and the best of the present and putting them together, not just to show an indifference to periods, but because they have something in common. In other words, like your dinner guests, the appointments must be congenial if the party is to prosper.

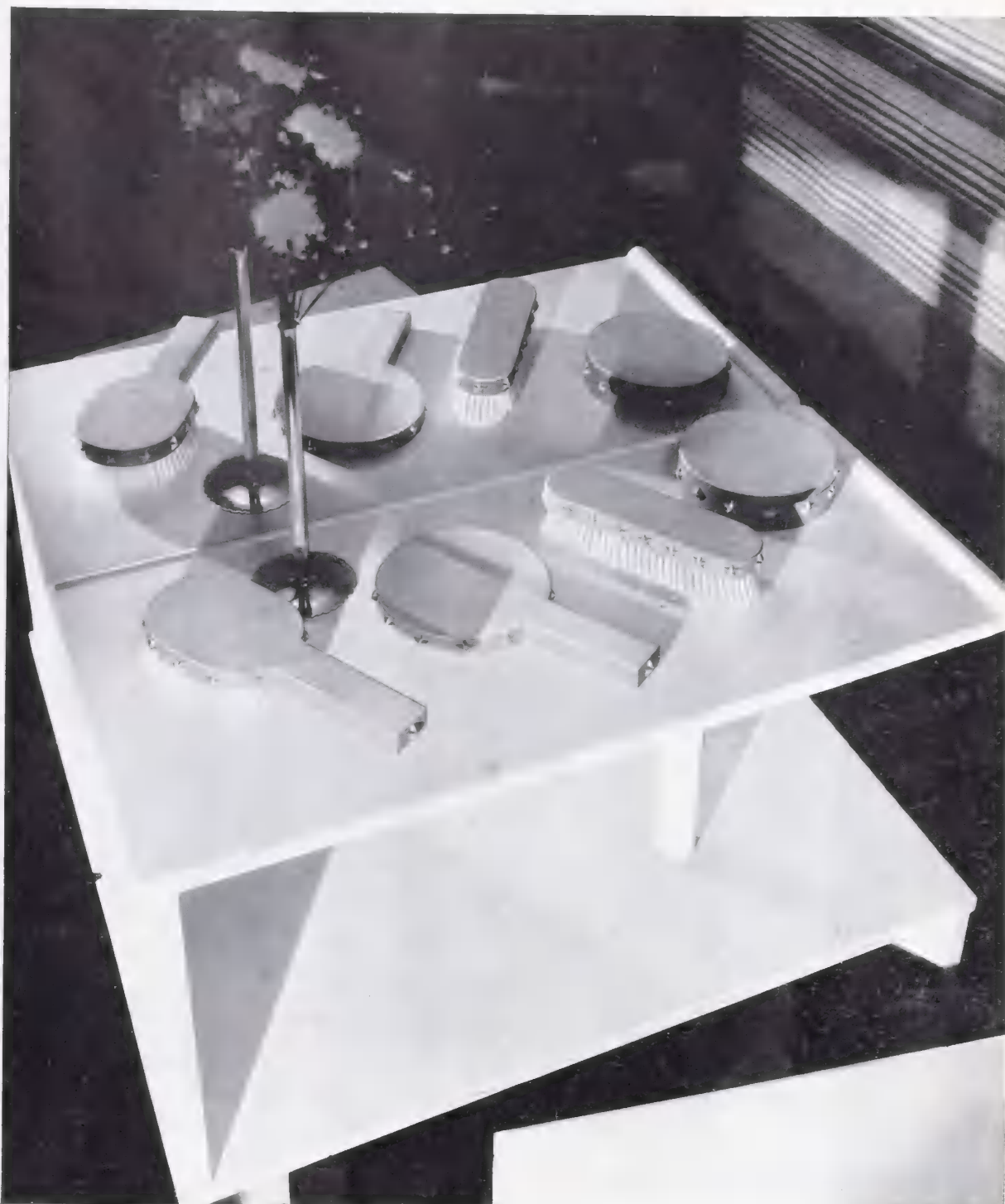
Dinners in the grand manner have given way to small informal buffet suppers or even breakfasts, and an easy and simple etiquette has naturally developed with them. And with freer manners have come simpler service and appointments. But simplification, it must be remembered, does not mean indifference to results. On the contrary, it means no small amount of studied sophistication in order to provide as much perfection of detail as possible within a narrow compass.

The indispensable room for entertaining is the game room. This may be in the cellar or in the attic, but somewhere in the house or on the grounds there must be a place for play. This, too, is unpretentious in character, with open floor space and plain pine-paneled walls, or it may be whimsically decorated by the owner; but, however the room is conceived, it must be ever ready for action. Tables, firm, substantial, well lighted, and suitable for all purposes, with comfortable chairs, are perhaps the most important pieces of furniture, but near at hand there are closets completely stocked with every kind of game and all the required accessories, ready at a minute's notice.

But this game room of course fulfills only part of the programme. The good hostess knows that in the dining-room there must be enough that is new in table appointments to add zest to the meal, and that in the dressing-room there must be those fittings which not only contribute to the guest's comfort, but are challenging in appearance as well. All the objects shown in the illustrations accompanying this article, and described in detail in the captions, were chosen with these ideas in mind. They will add a fillip to the winter's entertaining.



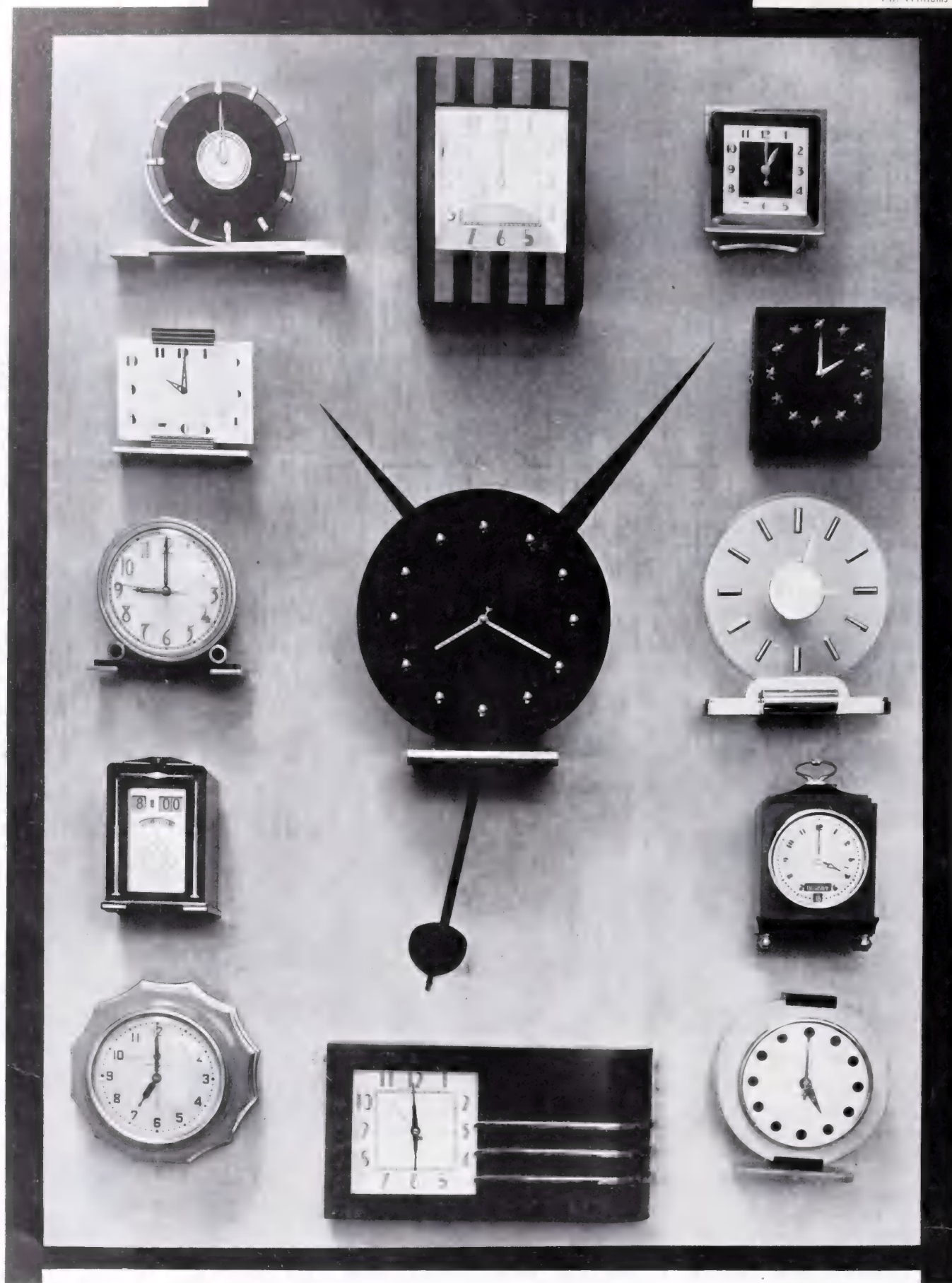




For the dining-room the table has been arranged with appointments that are rather informal and assembled for their simplicity, but also for their distinction in design and color. The cloth and napkins are gray, striped in white, the weaving giving an interesting texture. They have very modern monograms in red and black, in striking contrast to the simple design of the plates. These are reproductions of old Lowestoft and have a gray body of the old china that is very beautiful against the gray cloth. This same tone is repeated in the pewter fish ash trays. Lacquer red edges the plates and black lacquer tray. There are stronger accents of the same color in the lacquer plaques that carry the gilt-tipped cigarettes and the enamel match boxes. The glasses are modern Orrefors in a grayed topaz which gives a warmth to the table. The low centre decoration is a rock carrying a red coral branch and turquoise-blue gravel making a pool for the black and white cranes. The 'Craftsman' silver is sufficiently versatile to combine with modern appointments or those reminiscent of the past. In the background is a Japanese screen whose restrained design makes it a good companion for a modern room.

A house is not complete for entertaining without a guest dressing table near at hand. This may only be in a small hall closet, which can be made to seem larger by having the back wall a mirror and by using a horizontally striped paper. The small modern dressing table and bench shown above are white enamel. The toilet set is of white leather with bright red leather sides studded with stars. By removing a star on either side of the brushes these may be taken out for washing. The brass flower holder is the only other decoration. The modern wallpaper 'Tunis' has a white ground, and the red stripes of varying widths are broken with a wider band of zenith blue dotted with tiny gilt stars.

In the frontispiece the card table and chairs are shown by courtesy of W. & J. Sloane; playing cards by Cartier, score pads and pencils by Dutton; glasses, cigarette holders, and ash trays by Alice Marks, and linen by Mossé. In the illustration opposite, the table is shown by courtesy of Charak; linen by Mossé; plates by Plummer; glasses by Orrefors Glassware Shop; centrepiece, ash trays, match boxes, and screen by Yamanaka; silver by Towle Silversmiths. In the illustration above, all the objects are shown by courtesy of Rena Rosenthal. Wallpaper by courtesy of Katzenbach & Warren.



WHAT'S O'CLOCK

One o'clock: chrome and black General Electric clock from R. H. Macy & Co.

Two o'clock: black leather with metal stars, electric, from Rena Rosenthal

Three o'clock: crystal with chromium-plated base and figures, from Abercrombie & Fitch

Four o'clock: Bichronous Hammond electric clock, with calendar, from R. H. Macy & Co.

Five o'clock: white holly and black inlay, with crystal base and an alarm, designed by Gilbert Rohde, from Herman C. Miller Clock Co.

Six o'clock: California red maidou burl, with chromium bands and an alarm, designed by Gilbert Rohde, from Herman C. Miller Clock Co.

Seven o'clock: kitchen wall clock, electric, in either green or black case, from R. H. Macy & Co.

Eight o'clock: Minute Master, telechron electric clock, from Abercrombie & Fitch

Nine o'clock: electric alarm clock, chrome and beetleware case, from R. H. Macy & Co.

Ten o'clock: mirror dial and base, with scarlet supports and figures, from Abercrombie & Fitch

Eleven o'clock: crystal dial, chromium base and numerals, from Abercrombie & Fitch

Twelve o'clock: case of inlaid harewood and jacaranda, designed by Gilbert Rohde, from Herman C. Miller Clock Co.

Centre clock: Large dial of black Carrara glass, with brushed-chromium base and chromium-plated balls marking the hours, designed by Gilbert Rohde, from Herman C. Miller Clock Co.



In this hall on the second floor the specially designed furniture from the Cranbrook Cabinet Makers' Shop and the curtains of natural linen with blue and green geometric figures, from the Cranbrook Looms, give the note of distinction that is seen throughout the house. Pattern is pleasantly contrasted here with plain surfaces, and the result is the restfulness that comes with restraint

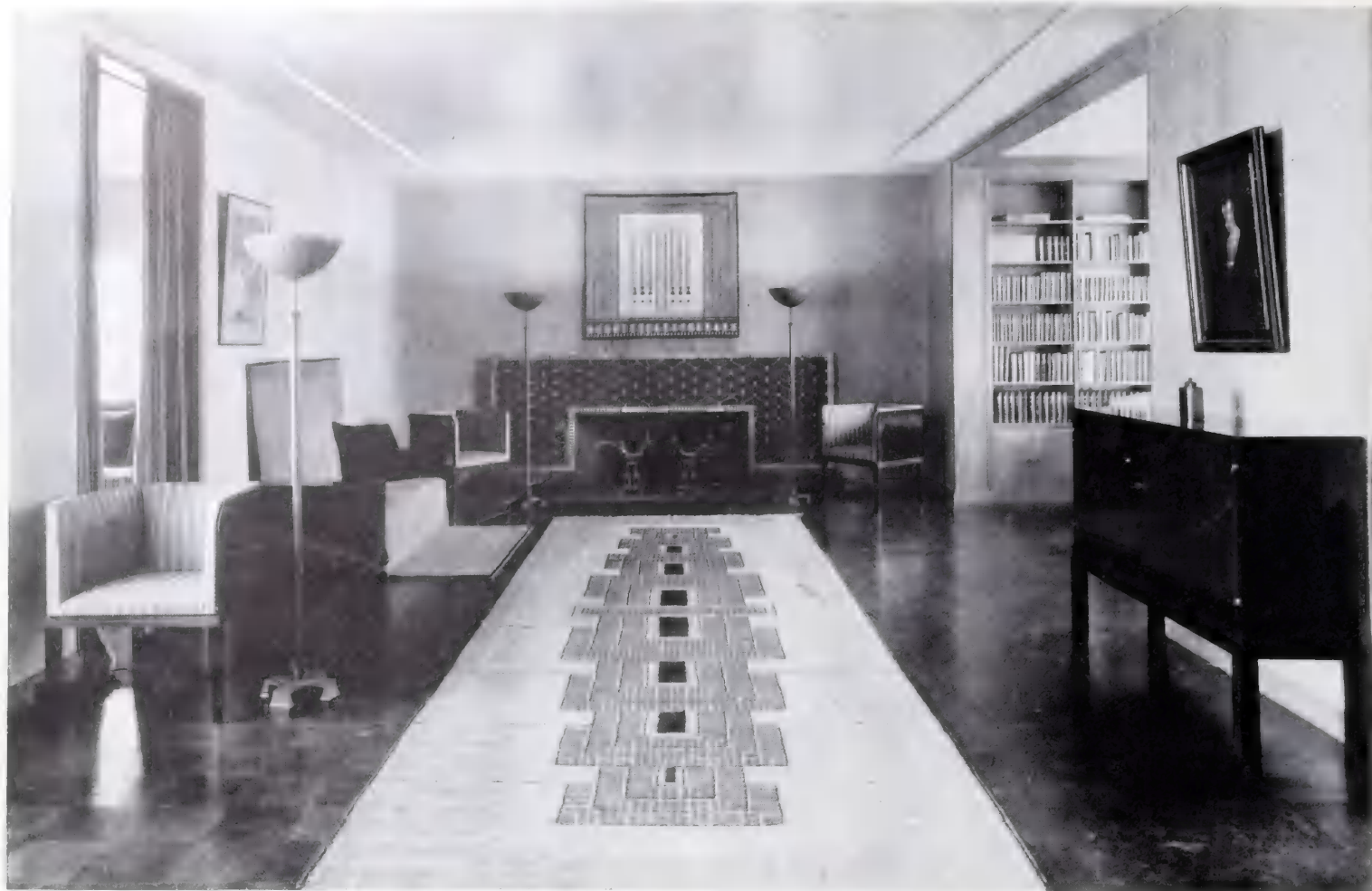
THE MICHIGAN HOME OF ELIEL SAARINEN

By HENRY P. MACOMBER

A modernism which is completely controlled by good taste is the keynote of the interesting house which Eliel Saarinen has recently designed for his own use at Cranbrook, Bloomfield Hills, Michigan. Among the outstanding present-day architects of both Europe and America, who perhaps can be counted on the fingers of one hand, it is generally acknowledged that Mr. Saarinen has won a place. A native of Finland, where he designed the Helsingfors railroad station and other important buildings, he came to America in 1923, after winning second place in the international contest for the Chicago Tribune Building. For a year he occupied the chair of Professor of Architecture at the University of Michigan. He was then invited by George G. Booth, Michigan newspaper magnate, to become architect in chief of the unique educational and cultural projects at Cranbrook, twenty miles north of Detroit, of which Mr. and Mrs. Booth are the donors.

The house here illustrated is half of a double house, each part

of which encloses three sides of a court which faces the south. It is built of russet-red brick with a green tile roof. An extreme and somewhat stern simplicity is the visitor's first impression. The beauty of the house lies wholly in its fine proportions and its perfect adaptation to its requirements. It has no frills. 'Beauty,' Mr. Saarinen believes, 'is not something that can be added to a building, a surplus above the practical needs of the problem. Instead it must live in necessity. It must be grown into the whole of the building and it must permeate all the masses and the construction.' He feels that the common tendency has been to have our homes too much cluttered up and that we should get used to allowing our eyes to rest on a few unbroken lines and spaces. Mr. Saarinen has had a very unusual opportunity to carry out his ideas to full completion, because he has designed not only the house, but also its interior furnishings, most of which were made under his direction in the Cranbrook Craft Studios near at hand.

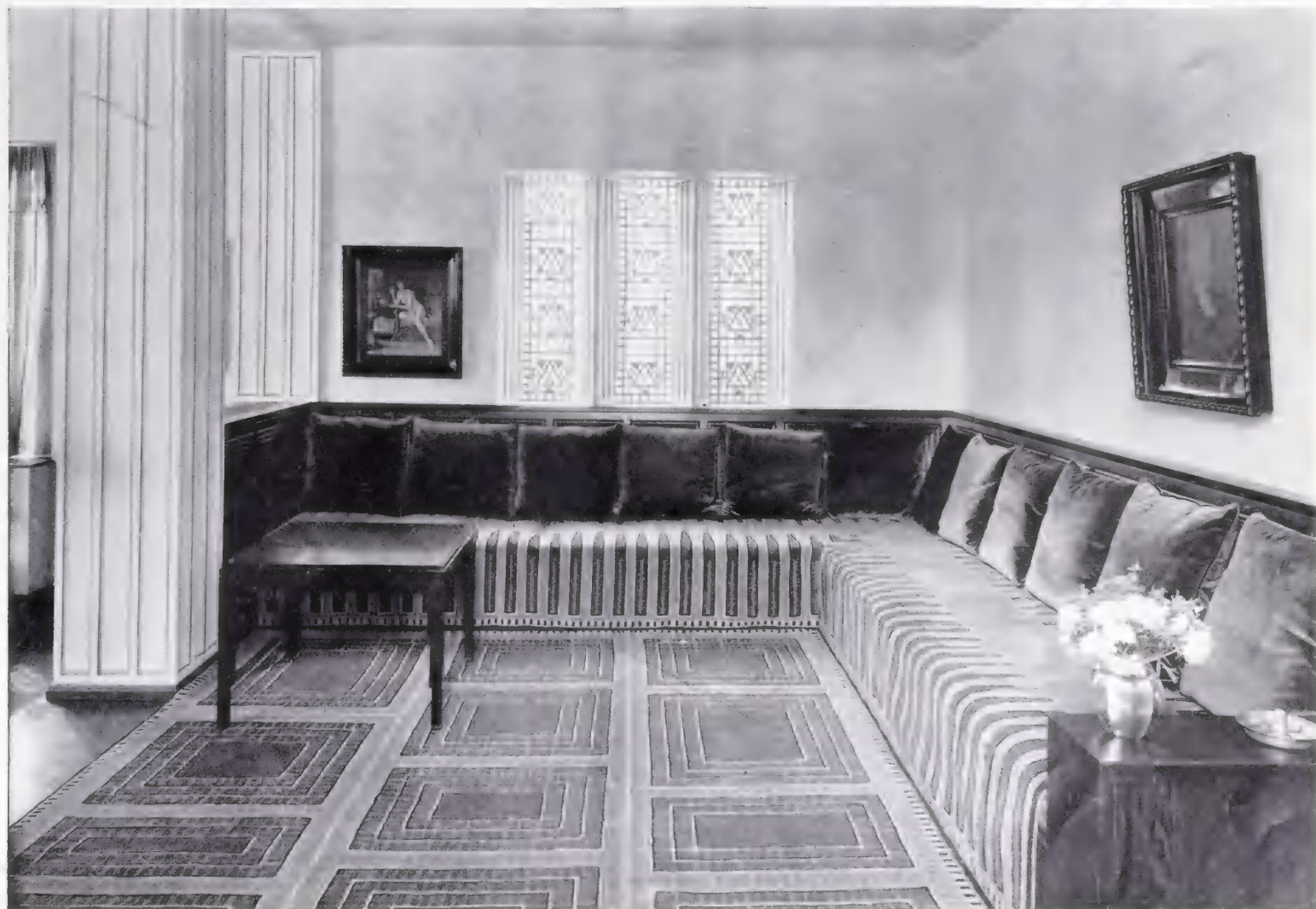


In the reception room, two views of which are shown on this page, is a broad fireplace with dull brown tiles edged with silver, above which is a silken wall hanging with a conventionalized tree design in light cream and yellow with buff border, the work of Mrs. Saarinen, who also designed the rug of geometric pattern which runs the length of the room. This rug is in tones of gray and rust, as are also the fabrics





The dining-room is octagonal, with natural fir panels running from floor to ceiling, and with four niches painted a brilliant Chinese red with concealed lights above. The circular table is of holly wood beautifully inlaid with contrasting veneers, and the chairs have solid fir backs inlaid with ebony. Below is the sitting-room, which opens from the reception room. This has striking leaded-glass windows and a hand-woven rug in jade and gray, from the Cranbrook Looms



From the entrance hall, with the stairs ascending at the left, we enter directly into the large reception room with its L-shaped alcove which serves as a library. On this floor we notice that doors between the main rooms have been dispensed with, as being both useless and objectionable. The entrances are finished in maple, stained gray. Even the casings have been eliminated for further cleanness of line and simplicity of effect. At the farther end of the reception room is a broad fireplace with dull brown tiles, edged with silver. These were executed from Mr. Saarinen's design by Mrs. Mary Chase Stratton at the Pewabic Pottery, Detroit. There is no mantelshelf. The bronze andirons are surmounted with fantastic birds. Above is a silken wall hanging with a conventionalized tree design in light cream and yellow tones with buff border. It is the work of Mrs. Saarinen. The lighting is indirect, from portable floor fixtures. The large rug, running the length of the room, was designed by Mrs. Saarinen and woven on the Cranbrook Looms, as were most of the other rugs and curtains in the house. It is a striking feature, with its geometric pattern in tones of gray and rust. The walls are covered with a fabric of rayon and jute in the same tones, woven especially for this room by the Dupont Company. The furniture, while following rather heavy, modernistic lines, presents beautiful surfaces of rich veneer and inlay. It is the work of Tor Berglund,

who came to the Cranbrook Studios from Stockholm. The upholstery coverings also were made on the Cranbrook Looms.

At the opposite end from the fireplace we enter the dining-room between rich, soft, double-faced hangings which may be pulled together when desired. This octagonal room is one of the most strikingly successful features of the house. The walls are covered with natural fir panels running from floor to ceiling. The four corner niches, painted a brilliant Chinese red, afford beautiful settings for a few choice objects of art or flower arrangements, lighted with a concealed top light. The central light is hidden in a golden bowl suspended by delicate chains from the top of a golden dome in the ceiling. It gives the room a delightfully soft radiance. The circular table is made of hollywood beautifully inlaid with contrasting veneers. The chairs have solid fir backs inlaid with ebony. The rug is toned in grays and fawn, with accents of black. On one side, French doors lead out into the court.

Opening from the south side of the reception room is a small family sitting-room or den, with leaded glass windows. Running along two walls is an inviting seat covered with hand-woven rugs in green and fawn, with green velvet cushions. The floor rug is in jade and gray with rectangular designs, no two of which are just the same size. This, too, was woven at the Cranbrook Looms.

Down one step, between recessed, green-lined columns, is Mr. Saarinen's large private studio-workroom, high-ceilinged and with tall windows of northern exposure flooding the drafting tables with light.

Doors lead out into the court, across which is a patio or covered porch furnished with hollow metal tables and chairs with gay-colored cushions, making a fascinating place for summer-time meals and afternoon tea. In the centre of the court is a bronze nymph by one of Finland's leading sculptors, Vaino Aaltonen.

While elimination and restraint are noticeable throughout the house, they are compensated by beauty of design, beauty of material, and complete suitability of everything for its function and its place. As a well-studied example of the present forward movement of the decorative arts in America, the house of Eliel Saarinen is a distinct contribution. It presents beauty in terms of the greatest simplicity.



The house, of brick, relies on proportion and texture for its beauty. It surrounds an open court on three sides, in which is this bronze figure of a nymph by Vaino Aaltonen, a Finnish sculptor

BUDGETING THE

GARDEN

A Garden created on an annual Budget of
Seventy-five Dollars

By CARL BERG

LANDSCAPE ARCHITECT

Each garden presents its own peculiar problem, but the sketch at the right and the accompanying plans give an excellent idea of how a small plot may be developed gradually and inexpensively into a garden both effective and efficient



Everyone who is interested in gardens sooner or later desires one for his very own. If the immediate thought is that a garden costs too much to build, then the answer is perhaps a garden constructed over a period of years. And such a garden is the subject of this discussion.

General Plan. Before any planting is done, a careful study of what is desired of the garden and what it is physically possible to accomplish is required. Existing conditions must be carefully studied. If the house is not as yet built, the entire lot should be carefully designed so as to relate house and gardens and ensure the best use of space. If it is built, the disposition of the various areas must be determined by the location of the house and its floor plan, existing trees, and the contour of the ground. The garden should be related to the house in style, extent, and design, and be located on axis with some one of its salient features.

Plants for the garden must be chosen for their ability to thrive under the existing conditions. They should be individually selected for their relative positions in the garden according to their habit of growth, color, and texture of foliage.

While the garden illustrated in this article solves the problem very well in this case and would be well adapted for many similar

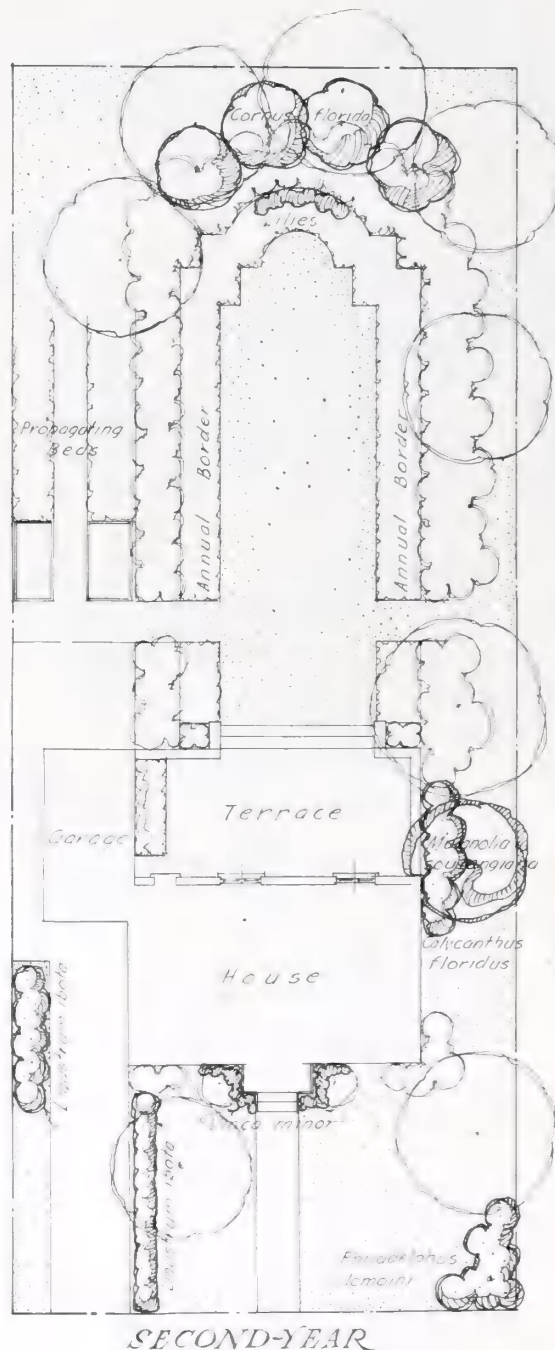
locations, it may be entirely inappropriate in other situations. Each problem has its individual solution. The charm of gardens lies in their differences, their happy solutions of difficult problems, and their reflection of the taste of their owners.

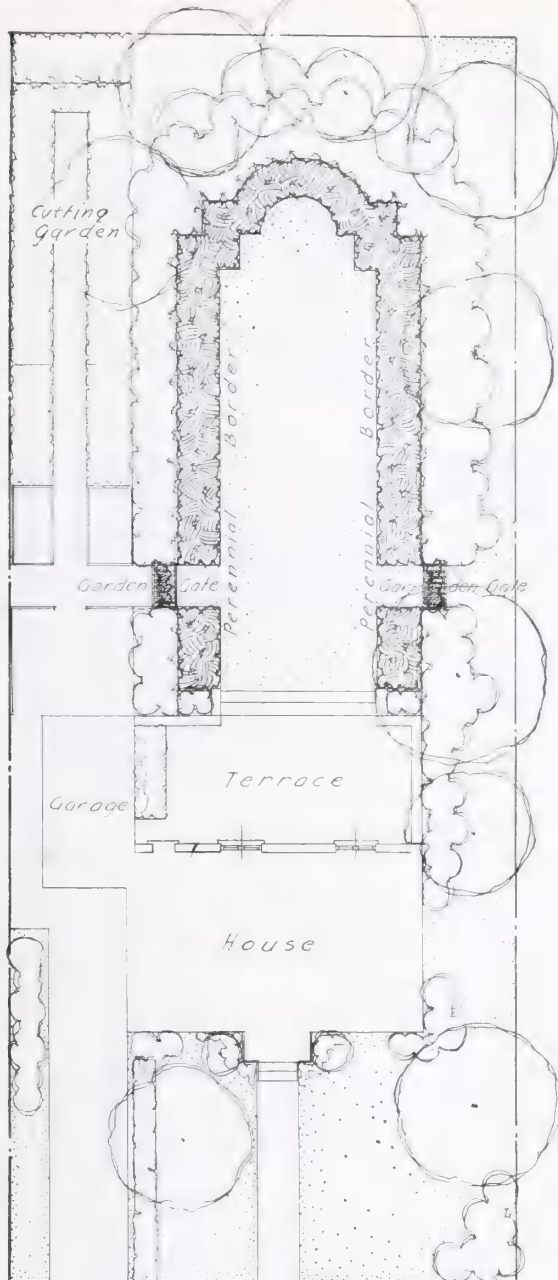
In arranging a budget for planting a garden, care should be taken in selecting and placing the plants so that there will be an even, all-over effect on the whole lot. Plants that require time to develop should be set out first, so that when the entire garden is finished it will be harmonious in proportion and development throughout. By purchasing small specimen plants instead of larger, expensive ones, much can be saved by having them develop on the lot instead of at the nursery. Perennials and bulbs can be bought and planted in the cold frame and propagating beds where they will increase and multiply before they are transplanted in the border. Care should be taken to label the plants correctly when dividing or propagating them. It pays to shop around at the various nurseries, to acquaint one's self with the nurserymen and the plants you are to use later on, and to pick up bargains.

The first step to ensure the success of the garden is the proper preparation of the soil. Before any grading or excavating for the house or garden is done, the topsoil should be removed to a

The garden as it is developed in the final plan is on axis with the terrace and consists of a high hedge enclosure which may be clipped into a formal wall or left to develop naturally. At the far

First Year. In order to get an immediate effect around the house, shrubs are planted at the corners and specimen lilacs on each side of the entrance. The shrub wall, composed of *Rhamnus cathartica* (buckthorn), which has a dense, glossy, dark green foliage capable of being formally clipped, is established so that it can have ample time to develop into the setting desired for the perennial borders. Trees to be used for shade and setting are

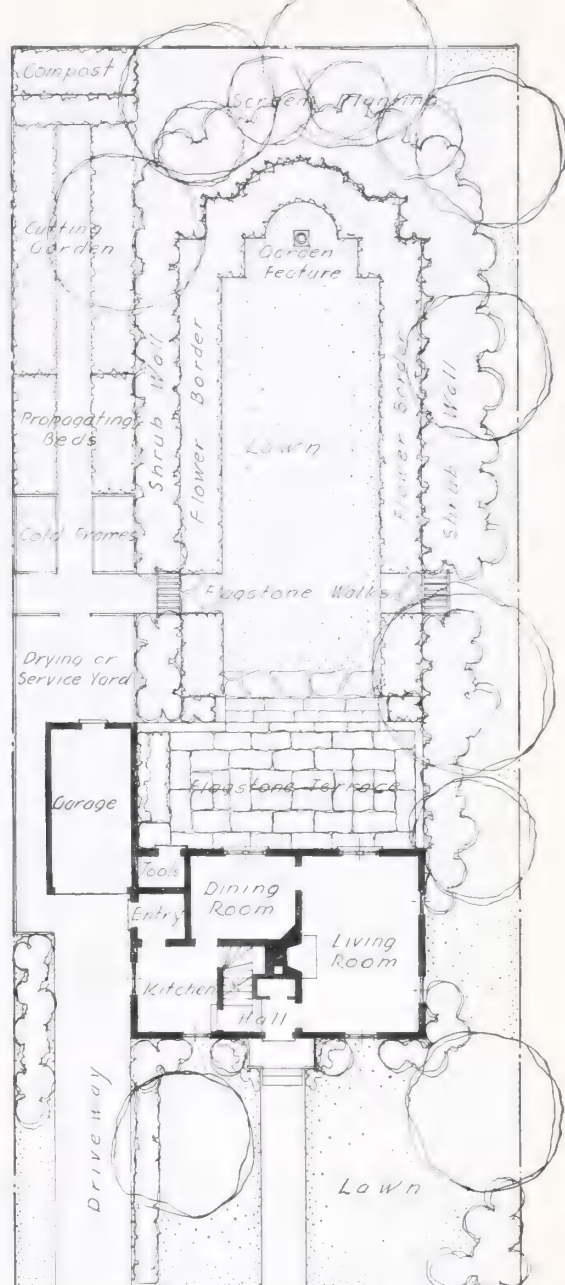




THIRD-YEAR

By the third year the well-developed background gives the perennial border a chance to display its beauty, and this received particular attention. A cutting garden is also established and garden gates are erected, one leading to the side yard, and the other between the garden and cutting beds

The final plan shows the garden design completed, with flagstones added to the terrace and to parts of the garden where wear on the grass is excessive, and a sapling fence erected to enclose the service area. This completed garden is shown in the sketch



FINAL PLAN

planted to give them a start. They range from eight to ten feet tall when planted. A clematis vine is started in front of the garage wall to screen it out.

A compost heap should be established at the far corner of the lot, where lawn clippings, dead flowers, and leaves are allowed to mould, later to be used as humus in the flower beds.

To secure an effect quickly, annuals are planted in the flower border. Hardy annuals should be planted in the fall. Any of the following might be selected: sweet alyssum, calendula, cornflower, calliopsis, rocket larkspur, Chinese pink, rose-ring gaillardia, strawflower, purple candytuft, sweet pea, blue lupine, stocks, forget-me-not, corn poppy, Drummond phlox, common mignonette, pansy, common zinnia.

During the first year a group of perennials are purchased and planted in the cold frame or propagating beds to grow and multiply, later to be divided and transplanted into their permanent locations in the border.

The best grass to plant in most cases is bluegrass, which should be mixed with some quick-growing grass such as redtop or white clover to cover the ground until the bluegrass becomes established. April, May, or late August and September are the best seasons to plant grass. A good lawn depends upon a well-prepared soil foundation, well drained and rich in humus.

FIRST-YEAR BUDGET

Trees, 8-10 feet tall	\$25.00
Shrubs, 3-4 feet tall	25.00
Annuals	3.00
Perennials	8.00
Grass seed	2.00
Fertilizer	2.00
Labor	10.00
	<hr/>
	\$75.00

Second Year. The second year's work is a continuation of the first — that is, the establishment of a setting for the garden by the addition of flowering dogwood trees at the end. These trees have a beautiful flowering effect in the early spring, provide a good amount of foliage for the remainder of the season, and act as a transition between the top of the hedge wall and the lower branches of the trees behind. A magnolia tree is placed at the end of the terrace for screening and shade and for its gorgeous blossoms in the spring. Beneath it and along the terrace wall a group of sweetshrubs (*Calycanthus floridus*) are planted for their foliage and blooming effects. They are particularly adaptable because of their ability to grow in either sun or shade. A group of mockorange shrubs (*Philadelphus lemoinei*) are placed at the front corner of the lot to add privacy and beauty to the front yard. A privet hedge (*Ligustrum ibota*) is (Continued on page 157)



ANEMONE, FLOWER OF THE WIND

By STEPHEN F. HAMBLIN

The windflower is famed in legend for the poetry of its genus name, for the word 'anemone' is ancient Latin and Greek, and is supposed to refer to Adonis, whose blood made the red anemones of the Holy Land. It may be well to note that if you wish to appear learned in garden talk you strongly accent the letter o in the name, making it sound like 'any money.' There are some hundred species of this flower listed, but not more than a dozen are grown in even large gardens. All are theoretically hardy, but several of the Holy Land group will not usually survive New England winters without special protection. Some grow in the southern tip of South America, but they are mostly from the hills of the Northern Hemisphere. In size they range from little herbs a few inches tall to the Japanese anemone of autumn, often more than three feet high.

The larger kinds will grow quite well in the hardy border, but by nature they seem to be woodland plants and prefer leaf mould, moisture, and some shade. Plants may be divided, but for many kinds growing from seed is fairly easy, though germination is poor unless the soil is rich. They have no pests of any kind, although blister beetles eat the petals of the Japanese species in the autumn. This is another group of plants whose outside showy flower parts, as with Trollius and clematis, appear to be the petals, but are not.

Some have seed with long tails, like some clematis; other seed is flat like that of buttercup, but larger; and others are minute, packed in much cottony down. By botanical characters and garden requirements this big group may be divided into several distinct sections, and these may be described in an order following the seasons.

First in early spring come the pasqueflower kinds, like big crocus or clematis blossoms just above a tuft of fernlike foliage. These are really for the rock garden, with some moisture and partial shade, or in special wild gardening. When the flowers have gone in May the stems shoot up a foot more and bear great purple plummy seed clusters in June. The common species is European pasqueflower (*Anemone pulsatilla*), purple or blue, with rose, red, and white varieties. This is the easiest species to grow, and the most showy. The big flowers are very exciting, but although a strong plant produces several, they have soon gone to make seed plumes. This transplants readily when young, and grows readily from seed. Old plants should not be disturbed. Spring anemone (*A. vernalis*) is much the same, coming in earliest April; the flower is larger, purplish on the outside, but creamy white within when expanded. It looks like an enormous white crocus. Plants are offered in this country, and seed is produced freely. There are also *A. halleri*, *A. slavica*, and others, offered as seed abroad, scarcely different; and Alpine anemone (*A. alpina*), creamy white or golden yellow, purplish outside, is the gem of the group, but perhaps not as easy to grow in ordinary conditions. In American pasqueflower (*A. patens nuttalliana*) we have the same type of flower, but the 'petals' more narrow, blue, purple, or white. Perhaps it blooms a few days later. This is wild from the Great Lakes westward, and *A. occidentalis* ranges through the Northwest, a taller plant, white or tinted purple. These can be tried as seed or plants from collectors. In New England the European pasqueflower seems to be the most willing of this group.

The big red, blue, or white anemones, with parsley-like foliage and tuberous roots like lumps of wood, native to South France and along the warm shores to the Holy Land, are not for gardens in New England, unless specially covered or in a cold frame. The double forms look like little peonies. Their names are *A. coronaria* (poppy anemone), *A. hortensis* (garden anemone), and *A. fulgens* (flame anemone). You buy them mixed as bulbs, though they can be started from seed. Sometimes a clump will fool you by being hardy a few years here, but I no longer try to have them.

In early May in moist spots in the woods our little American wood anemone (*A. quinquefolia*) is pleasing as a wild flower, with little solitary white flowers, tinted purple outside, of four to seven 'petals.' It creeps and makes a matted plant. This I have moved into a moist part of the rock garden. Far better for show is the European wood anemone (*A. nemorosa*), for it is taller, with bigger flowers, purple to white, with several named blue or rose forms, and even some double. There is no difficulty in growing this plant in slightly moist woodland, and it is the best of the wood anemones for general use. Probably you must get seed from Europe, but some American gardens do have it.

The gem of the wood anemones is blue Greek windflower (*A. blanda*), which has similar foliage, but a tuberous root, and the little flowers are deepest blue, of many 'petals.' It seems to have

been dropped from the American trade, and my imported seed has little life. It is a flake of blue sky dropped on the floor of the woods in May. Apennine anemone (*A. apennina*) is a little taller, of about ten 'petals,' blue, purple, or white, even double. The seed which I get is not fresh enough to germinate well. The English, Greek, and Italian make good companions for our own little one of the woods, but they are not for the hardy border.

Snowdrop anemone (*A. sylvestris*) and its kin are at least a foot tall, like the Japanese of autumn on a smaller scale, with one big

A. T. De La Mare, Inc.



white or purple flower. The snowdrop anemone is nodding, white, of six sepals, and the double form looks like a little white rose. This blooms in June, and is best in the hardy border, or as background in the moist rock garden. *A. palmata* has big golden yellow blossoms, also double. Yellow wood anemone (*A. ranunculoides*) has very fine-cut foliage and small golden blossoms, like little buttercups. There are other Old World species like these, but not to be had. These make tight clumps, and spread not at all; do not disturb, and propagate from seed.

There are native species of this same group, like small early kinds of the big Japanese of autumn, but the flowers are rather small and not showy. They make tight clumps of much foliage, but none are as showy as Snowdrop (Continued on page 158)

Paul J. Weber

The Anemone pulsatilla or European pasque-flower is shown on the opposite page and is one of the earliest of this species to bloom, its large blossoms in purple or blue, with rose, red, and white varieties, rising from a tuft of fernlike foliage

Blooming until late in September, the Japanese anemone (upper right) shows great diversity of size, number of petals, and shape, the blossoms, resembling peonies, varying from pure single to semi-double, frilled, quilled, and full rose form

A white variety of the Apennine anemone is shown above. This is one of the very lovely wood anemones with even double petals, and comes also in exquisite shades of blue and purple

The Chinese anemone at the right (*Anemone hupehensis*), with red or pinkish flowers, blooms in August. It is a very graceful and hardy plant not over two feet tall, and easily raised from seed





AWARDED HONORABLE MENTION

In the Eastern Group of Houses submitted in the House Beautiful
Small-House Competition

THE HOUSE OF DR. ORVILLE F. ROGERS, NEW HAVEN, CONNECTICUT

DOUGLAS ORR, ARCHITECT



Decidedly modern in spirit, this house nevertheless incorporates many traditional features in its unusual design. The exterior walls are of common brick whitewashed, with bluestone trim, and the roof is of dark purple slate. The wood trim is white, and maroon shutters add a contrasting note of color

In planning this house three requirements had to be met — that no important room should face the street, that there should be no direct entrance from the street, and that a sunroom be included on the second floor. All these requirements were successfully met, and the resulting plan is one which is both architecturally attractive and extremely livable





The garage and tool house, of original design, are placed at the far end of the lot so as to give space for an extensive garden between them and the house. The garage thus forms the end motif of the garden, and a fountain is set in its latticed arch.

To do in the Garden this month



BY MARY P. CUNNINGHAM

OCTOBER

Take the garden seriously in October. There is almost no major operation which cannot be undertaken now. Most plants are dormant, the ground is workable, the air is cool, and labor is cheap and available. Never put off until spring what can be done in the fall

Rake and burn dead leaves from the garden where larkspur, hollyhock, aconite, phlox, peony, or iris has grown. Collect clean tree leaves in piles from now on for compost and for later covering. Take tubbed plants of agapanthus, hydrangea, jasmine, into a pit or cool cellar to store them for the winter. If you have no place, board them with your neighborhood florist

Plant trees and shrubs as soon as their leaves fall, with these exceptions: thin-barked trees such as cherry, beech, birch, redbud; coarse-rooted trees like magnolia and tulip tree; trees not very hardy or hard to establish, such as Lombardy poplar, laburnum, sweet gum. Buddleia, Althaea, abelia will also do better planted next spring. Trees or shrubs with persistent foliage which will not be dormant for a month yet may have holes prepared now. Such are English hawthorn, California privet, English maple, all oaks, also akebia vine and Hall Japanese honeysuckle (vine). Prepare holes 24" deep, with up-turned sod in the first 6", and 18" of good topsoil well mixed with bone meal (3 handfuls to a plant). Make holes at least 3' in diameter for trees and 12" or more for vines

Divide lily-of-the-valley if it did not bloom well. Leave six bulbs to a clump and put clumps 4"-6" apart and 2" below ground level

Fall-blooming crocus can still be planted outside or in pots to bloom indoors. Plant in pebbles in water and keep dark for a few days at first. Plant the bulbs outside when bloom is over



Make sure that the shrubbery will yield at least one big show for cutting every month during the next year

Spray or dust poison ivy plants with calcium chlorate to destroy them

Soak the evergreens through October, for they must start the winter in a moist condition

Trim akebia vines growing on iron work so that they add a delicate tracery but not an unkempt mat. Prune out drastically where too heavy

Root prune lilacs which have not bloomed, also wisteria. Make cuts around the plant about 2'-3' away from the trunk. Cut off any dead wood at the same time. Give a top-dressing of wood ashes

Turn off water pipes and cover small pools where necessary. Take the goldfish in unless the pool has plants and soil and is to have water in it all winter. Leave a piece of timber in large pools where water stands all winter

Make Geranium cuttings for indoor bloom. Use terminals from stock which is brittle and will not bend. Withhold water from fuchsias and store in a cool cellar. Bring into heat and light and water by December

Lift with a ball of earth and move into pots indoors such annuals as cosmos, calendula, ageratum, stock, candytuft, pinks, and white daisy. These will continue to bloom several weeks in a cool, sunny window, or on a sheltered porch

Finish the bulk of the perennial planting before November and add afterthoughts until mid-November. Leave until spring: Japanese anemone, chrysanthemum, Viola, pinks, lavender. Be sure that iris, peony, Oriental poppy, chrysanthemum, and Madonna lilies get in this fall. Try some of the new Trollius Ledbouri Golden Queen — 2½' tall with open, semi-double, orange flowers

Plant all bulbs not already in. Where Darwin and Cottage tulips look out of place in the rock garden use *Tulipa clusiana* (14" white with red stripe), *T. polychroma* (small white with yellow centre), *T. violacea* (6" violet and yellow), *T. violacea humilis* (8" lilac and yellow), as well as the better-known tulip species. Try also *Iris persica* and the small fragrant *Iris reticulata*, and tuck in a few Eranthis, Helleborus, crocus, Galanthus, and tiny daffodils

Plant lilies as soon as they arrive. If late, prepare their beds and cover with peat (or leaves) to prevent freezing. Feed established Madonna lilies with bone meal dug in around the plants so as not to disturb the roots, and mulch with peat moss under the collar. Later add pine boughs on top



Collect stakes and sort and tie in graded bundles. If these can be repainted at leisure during the winter, so much the better



Take up all summer bulbs such as dahlia, gladiolus, Kniphofia, and store them in paper bags where mice cannot get at them

Plant St. Brigid anemones in pots, and transfer later in the month to the cool greenhouse bench to bloom in December, January, and February, or plant in the cold frame for very early bloom next spring. They stand a lot of cold. Their chief quality is their rich gay color in purples, reds, pinks, and white, with black stamens. Also they last a long time and for this are unexcelled as steamer presents. They bloom outside in January and February in the Mediterranean countries, along with Helleborus and primrose. Cut when in bud and keep in cool room

For indoor decoration use blueberry or chokeberry leaves with small-flowered chrysanthemums; Porcelain Ampelopsis with shining hawthorn; blueberry branches in pewter jar on a pale pink cloth; calendula in turquoise Japanese pottery dish; gourds in pewter, wood, or tôle dish. October bloom in the garden should include Wilson's aconite, anemone, chrysanthemums, annual candytuft, calendula, mignonette, sweet alyssum, cosmos, petunia, and second bloom from many perennials, notably phlox. Dianthus Beatrix is more valuable for its fall bloom than for its spring effect

Flowering branches and fruiting branches supplement the garden picking flowers, especially in early spring, and are always good for big and quick effects. The following group will supply a picking each month of the year: pussy willow, forsythia, Japanese quince, lilac, bridalwreath, Henry spirea, mockorange, climbing roses (of big-flowered types such as Mary Wallace, rose; Emily Gray, yellow; Dr. W. Van Fleet, pink; Silver Moon, white) and polyantha roses (which bloom all summer), sweet pepperbush, Buddleia, lilac chaste-tree, Washington hawthorn (fruits), and winterberry (December fruit)

Note good chrysanthemum varieties, checking notes from the nurseries with notes from the fall flower shows. New early October bloomers include: Jean Treadway (pink), Crimson splendor (red), Jean Cumming (white), R. M. Hatton (yellow)

Read Oxford's College Gardens, by Eleanor S. Rohde, which you will be sure to enjoy if only because of its interesting colored illustrations

Thin out top branches of trees and shrubs to counterbalance roots lost in transplanting, but cut as to keep the leader and the typical shape of the plant



BUILDING THE HOUSE IN

TWO STEPS

JEFFERSON M. HAMILTON, ARCHITECT

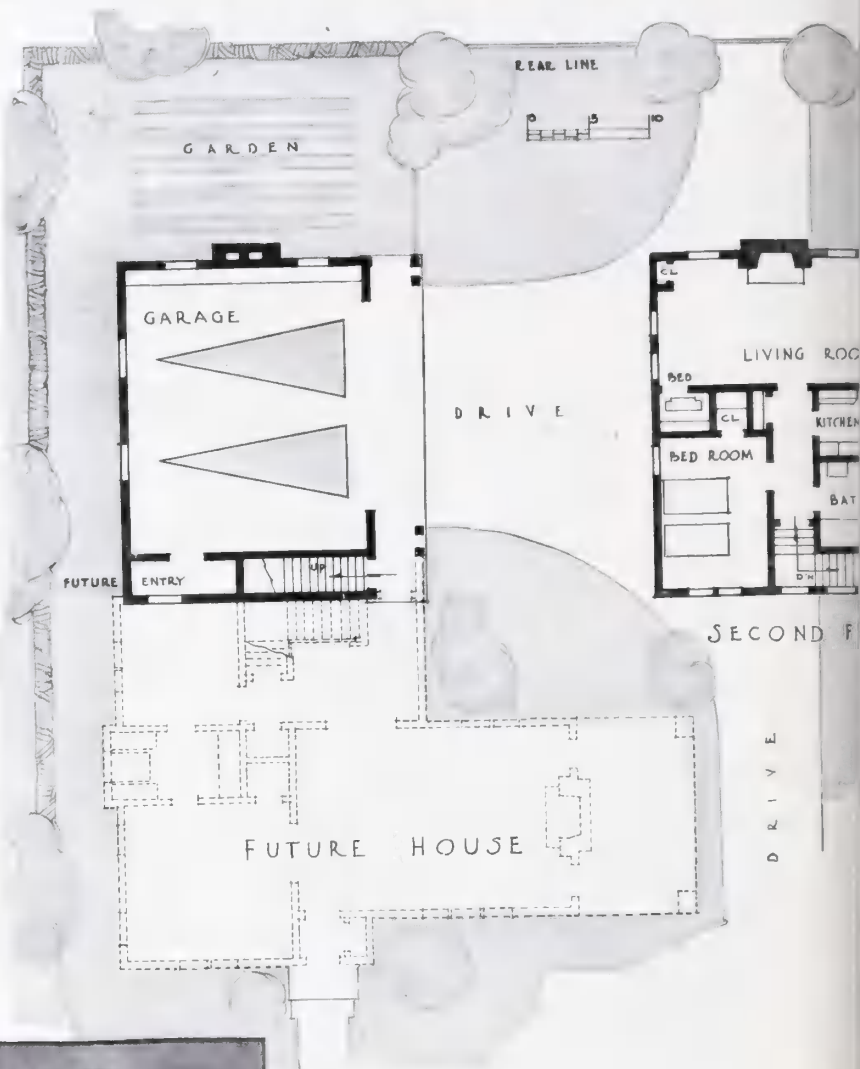
Notwithstanding the upward trend of business and the generally healthy condition of industry, the fact remains that few families feel ready yet to undertake the building of their home as they would ultimately like to have it. And since it may be years before the average family will find its savings account sufficiently reassuring to permit the accomplishment of this almost universal ambition, some method must be devised to make possible a start in this direction. An obvious solution is to progress by degrees, so to plan the house that a portion of it at least can be built at once. In other words, plan to build the house in units. Naturally, in order to do this it is essential to have each unit carefully related to successive ones and so form a coherent part of the completed building.

The accompanying sketches show two houses designed so that the garage can be built first and made large enough to include, in addition to necessary garage facilities, temporary living quarters for the family. To make such a scheme feasible, these living quarters must be complete and entirely convenient and comfortable, even though very compact.

In each case, the first unit built will form a definite part of the permanent accommodations, whether it is attached to the main house or detached, and the apartments over the garage which are

temporarily occupied by the family may later provide satisfactory guestrooms or servants' quarters, or they may even be rented in those districts which cater to winter or summer tourists.

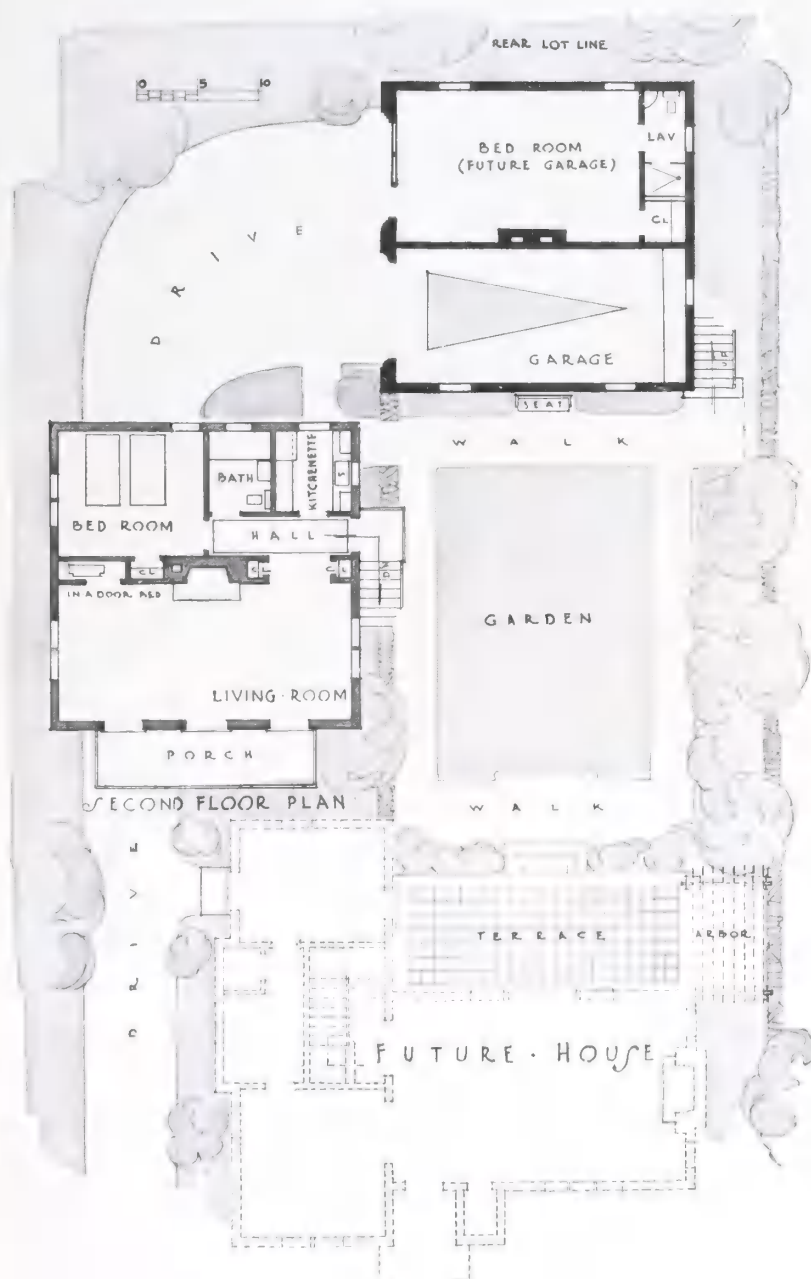
But whatever the eventual disposition of these rooms, this unit plan provides a method of making a substantial beginning at once toward the ultimate home. It would be easy to finance and simple to keep up — both major considerations under present conditions. At the same time it is possible to design these units so that they will present from the very beginning an extremely attractive appearance.



In the first example, which is shown at the left, the garage will be a wing of the future house, as the plan shows. The second floor of the garage is a small apartment consisting of living-room, with a concealed bed, kitchenette, bedroom, and bath. To make a success of this plan of building a garage first and letting it serve as temporary living quarters, it is essential that the design of the entire grounds be made at the outset, otherwise there will not be a logical relation between the different units



In the scheme illustrated above there is suggested a garage which will be separated from the house. The first-floor plan of the garage (pochéd in black) shows its relation to the house, which will be placed at a sufficient distance to permit a garden between the two buildings. As the garage is turned with its entrance away from the garden, it makes an excellent background, and a hedge running from the garage to the ell of the house encloses the garden and ties house and garage together.



The house is of Spanish type, with an outside stairway to the second-floor apartment and an attractive porch, with iron rail and supports, on to which the living-room opens. This house is more adapted to a warm climate than the other one. Its accommodations are the same except for the additional bedroom on the first floor which will later be made part of the garage space when there are two cars. In the meantime it could be used for a servant



Drix Duryea

LARGE BENEFITS FROM SMALL CHANGES

Various ways of making a small Dining-Room seem larger

HORTENSE REIT, DECORATOR

To make this small dining-room seem larger, a three-panel mirror was placed at one end and the narrow French doors were replaced by Venetian doors which may be folded back against the wall to throw the dining-room and living-room into one. The colors are kept light, which also enhances the size of the room. Above the dado and chair rail, painted in shades of dark gray to white, is a wallpaper of Madonna lilies with beige leaves and silver ferns on a pale gray background. The furniture is all painted to fade into the picture, and ranges from the off-white and silver of the sideboard through the natural waxed wood of the chairs with beige leather cushions, to the dark gray-beige table base with sienna marbled top. The curtains of clear yellow transparent velvet pick up this high light and are topped with a cornice of silver metal leaves which match those in the wallpaper. The whole effect of the room is ethereal, yet gay and warm. The New York apartment of Miss Vera Beresford

THERE IS STILL TIME TO REMODEL ECONOMICALLY

By HAROLD R. SLEEPER

Few of us realize the possibilities inherent in the house that we own or rent. Even less do we appreciate what may be achieved with some old house or farm that may be picked up at a bargain. If you have found that you cannot afford the new house, it is worth while to consider how many of the desired conveniences you can have in a remodeled house and still meet your present budget. Moreover, modernizing so increases the worth of an old building that a future resale may provide, with but little more capital added, the new house made to your exact requirements.

The present time is most opportune to re-do old houses economically. Take advantage of the still low building costs and live in your improved house until a definite market upturn makes it worth your while to sell. Reliable authorities state that it is easier now to get a mortgage for improving an existing house than for building a new one. If your capital is inadequate for the latter, maybe you can secure a mortgage for this type of work. Also you may reduce expense by taking advantage of your own spare time to cut down costs of construction either by superintending the work or by doing some of it yourself. Many home owners have grown to appreciate their homes for the first time by working on them. Moreover, after experimenting with remodeling and living in a remodeled house, you will know better what your requirements are when you are ready to build.

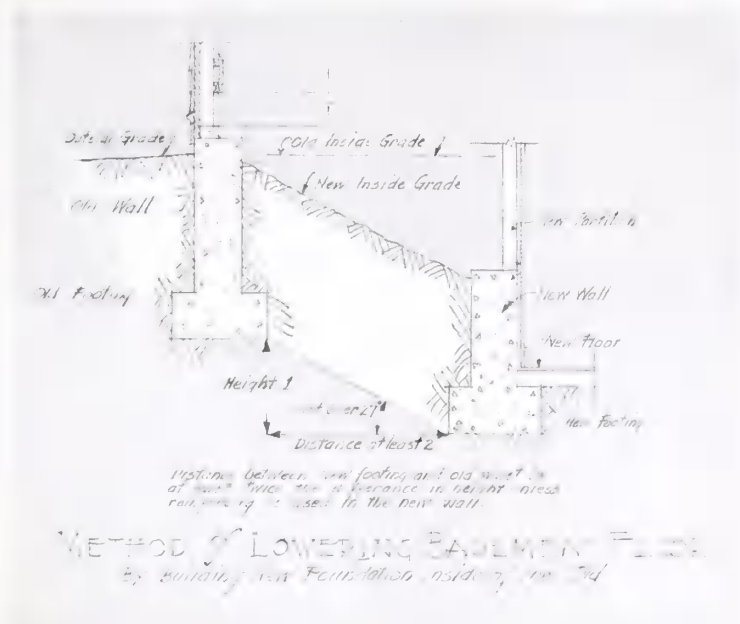
In remodeling the house, one of the most common and frequent needs is for more space. The children are growing up and require

extra bedrooms, or a game room, or some place to entertain their friends. The larger family needs space for a maid or two. Bathrooms are usually too scarce for comfort while the commuter races through his morning rites. Closets are very likely inadequate. The cry of the young family, as it starts to grow, is for expansion in all directions.

On the other hand, there are perhaps just as many families that are beginning to feel that their house is too large. The children are



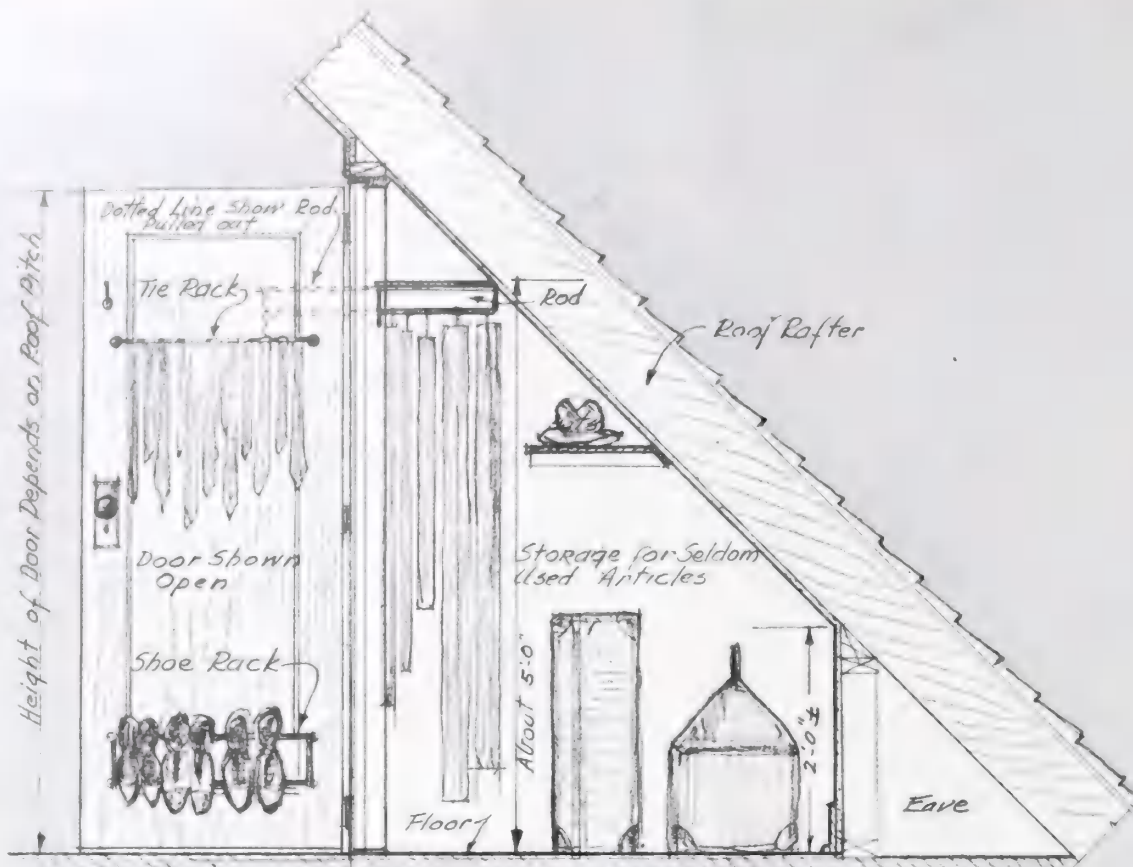
The sketch below shows a method of getting an adequate basement under the house by building a new wall and footings inside the old and so lowering the floor. Notice that the distance between the new footings and the old must be at least twice the difference in height unless reinforcing is used in the new wall. At the right is a suggestion for removable sash and screens for the porch, a very practical arrangement which will give it maximum usefulness in both summer and winter



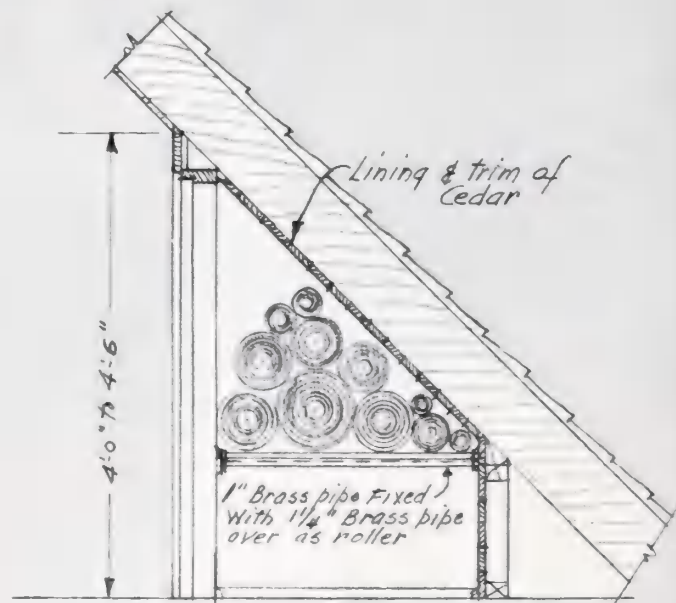
either away at school or married. Such families may need just as much space as before, but for their maximum comfort and convenience a definite rearrangement of rooms should be made. Larger, better rooms, with more labor-saving devices and conveniences, more garage space, are some of the requirements of the mature family.

Old houses are invariably lacking in modern conveniences and comforts, from heating systems to garage doors, from kitchen cabinets to shower enclosures, from electric outlets to attic stairs. If you think you can't afford these for your own selfish pleasure, it is worth while to consider them as investments to enhance the resale value of the house. You must remember, too, that labor-saving devices will offset to some extent servants' salaries. Fires need stoking, ashes need removing, unless you provide a heating system that has no stoking and no ashes. These are only two examples of many that you should consider, both as to their savings now and from the resale standpoint.

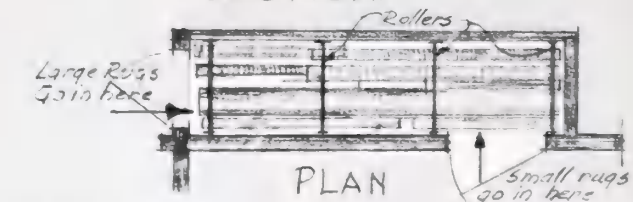
Another important consideration in remodeling is the prevention of capital loss by deterioration. To allow a house to go to pieces is about as good business as to put money in the bank and then to



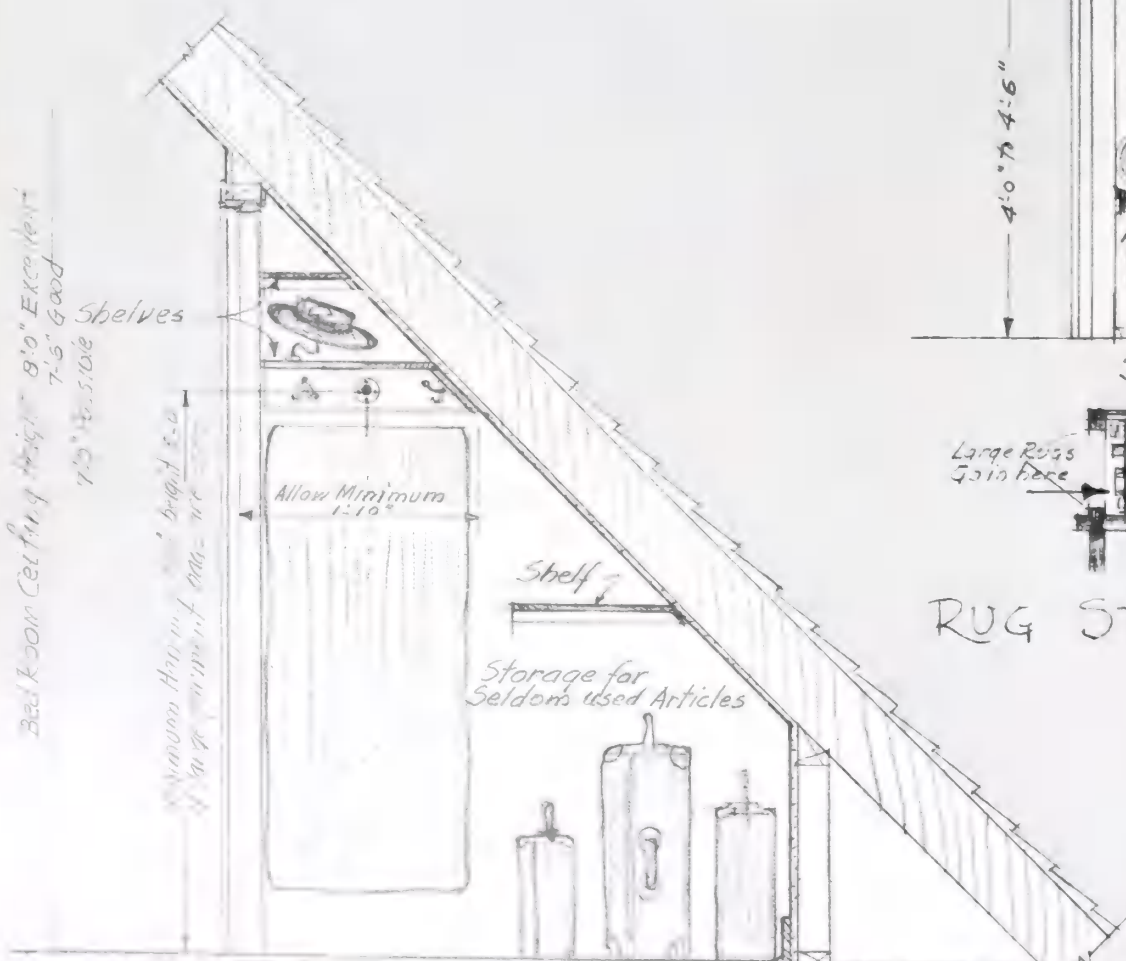
SHALLOW CLOSET WITH SLIDING HANGING ROD



SECTION



RUG STORAGE



DEEP CLOSET WITH HANGING POLE

The diagram illustrates a shoe closet design with two main views: a perspective view on the left and a section view on the right.

PERSPECTIVE View: Shows a closet with two rows of shelves. The top row is labeled "2 Shelves 2' 6\" and the bottom row is labeled "3 Shelves 3' 4\". Below the shelves, there are two drawers labeled "4 Shelves 4' 0\". A note at the bottom left states: "Doors or Curtains May be Use in front of Shelves".

SECTION View: Shows a cross-section of the closet. The roof is labeled "Roof Rafter" and the eave is labeled "Eave". The shelves are labeled "Shelf" and the drawers are labeled "Drawer Fitted Between Rafters". The section view also shows "Heel Cleats" and a "Shoe Cleaning Drawer" at the bottom. The dimensions for the shelves are 9" and 9" for the top row, and 9" and 9" for the bottom row. The total height of the shelves is 1'-0".

SHOE CLOSET

pay the bank interest for keeping it. Yet I dare say 75 per cent of all homes are run, unintentionally to be sure, on this basis. Repairs, replacements, must be done regularly to prevent capital waste. Hundreds of dollars can evaporate in thin air by even the one item of upkeep, 'Paint.' Three months' neglect may mean two new coats of paint instead of one — it may mean rotten structural members to replace.

Attack your house problem in a methodical way. Set up a definite programme in writing of just what you need. If more than minor changes are indicated, consult an architect. You won't regret his fee. This statement may be verified by any reputable real-estate man. With the architect's sketches, you can get preliminary estimates on the cost of the work. If some of it is to be done by day labor or by yourself, add the cost of material for these items.

If you decide that your home is too small for your present needs, before planning to enlarge it, first investigate the possibility of making more usable space in the existing house. In other words, make the most out of what you already have. Consider first what your basement may yield. If you have no basement, you may dig one, or you may expand a small basement. In expanding, the most economical method is to build new footings and walls far enough inside of the old to resist pressure of the outside footings as shown in the sketch. Rearrangements of boiler rooms with the installation of an oil or gas boiler may provide an extra room in the basement. Dark basements may be lighted and ventilated with area windows.

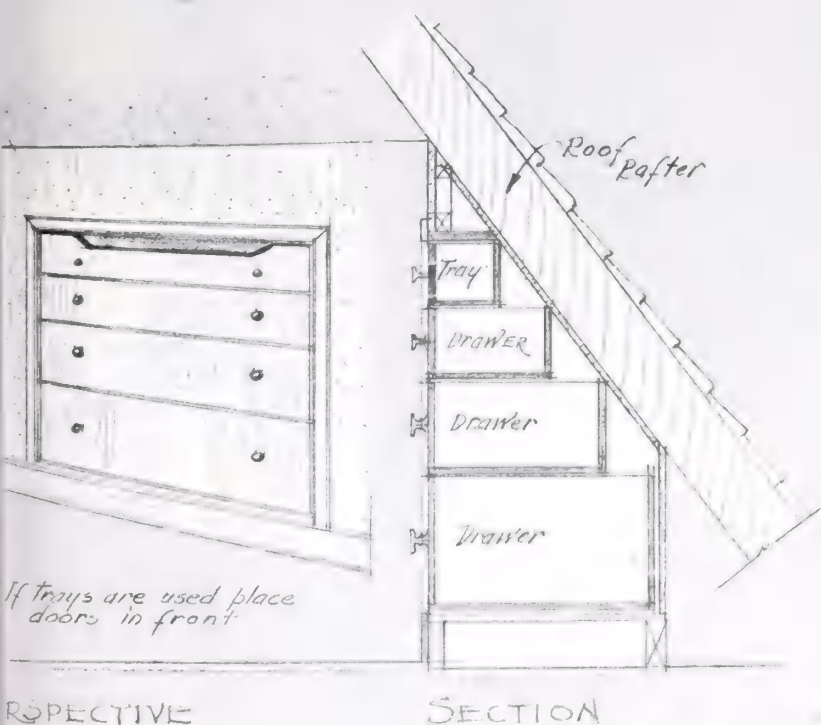
If the grade around any side of the building is accessible to the road, you may find room for a garage in the basement. Such a garage should be of fire-resisting material such as metal lath and stucco, brick, or tile, and completely isolated from the house. This, with fireproof doors, will prevent any insurance increase.

To-day one of the most popular rooms in the house is the game room, and this is perhaps most easily located in the basement. Such a space serves a dozen uses as children's room for rainy days, bridge room, ping-pong room, cocktail room, or for a second living-room in a family which has daughters who need a place to receive their friends.

In summer houses, when sports such as swimming, tennis, or golf are close at hand, a basement dressing-room and showers with a direct basement entrance are a great saving to the housekeeper. Neither light nor direct ventilation is necessary, but some vent should be installed to prevent undue dampness.

Crowded kitchens can be relieved if a kitchen storage space is added in the basement. Bins for vegetables and racks for canned goods should be built against the outside wall, which acts to keep them at a constant temperature.

Next climb to your attic and investigate there to make sure that every cubic inch is working. If there (Continued on page 160)





MODERN CRAFTSMEN PREFER WOOD AND CORK

Beginning at the top of the page and reading crosswise, these objects are: a plaque carved in cork by Ted Weidhaas, and two masks, 'Joan' and 'Ennui,' also by him; cork basket with gold stars; wooden animals carved by Alice Decker; tray of cork and wood; square wooden bread-and-butter plates with wooden spreaders from Russel Wright; cork cigarette boxes; wooden candy box with chromium handle; chessboard and hand-carved chessmen from Abercrombie & Fitch; lamp with cork base and shade of tiny wooden rods closely spaced. All objects not otherwise credited, from Rena Rosenthal

Diseased Metal....

**Are you SURE
that YOUR
Hot Water Tank
is any Cleaner?**



"My hot water tank *can't* be in bad condition, it was put in only a few months ago... less than two years." That statement was made about the tank shown at the right before it was cut open.

This "inside facts" survey was made by a group of independent engineers in a region noted for the purity of its city water. Not one of the tanks investigated showed any evidence outside of the corroded and diseased condition inside.

Even a layman realizes that metal in such condition is dangerously weak. Likely to let go at any moment.

"Whitehead" Monel Metal Hot Water Tank (Range Boiler) rust-proof as silver, and just as beautiful.

**Guaranteed
20 years**



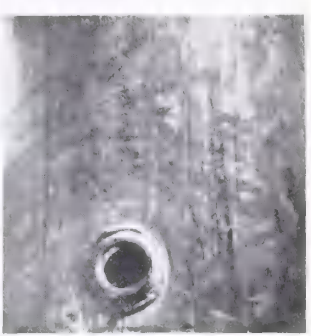
"Whitehead" Automatic Storage Gas Water Heaters also have tanks of Monel Metal built into them.

Every "Whitehead" Monel Metal Tank is guaranteed for 20 years. You are absolutely certain it will give you lifetime service.



← **INSIDE**

Actual unretouched photograph of one of the tanks cut open by engineers to discover its condition after comparatively few months' service.



↑ **OUTSIDE**—Not one of the tanks examined in this region noted for its pure water supply showed external evidence of the rust and corrosion found inside.

In contrast, a hot water tank made of Monel Metal is practically everlasting. It will not rust...forms no verdigris...and resists every other form of metal corrosion. You *know* it is *always* as clean inside as it is outside.

The "Whitehead" Monel Metal Tank is tested up to 400 pounds hydrostatic pressure. That assures 50 to 100% greater strength than any ordinary tank. Yet the "Whitehead" is reasonably priced—and surprisingly so.

Plumbing and other dealers will gladly show you the "Whitehead" Monel Metal Hot Water Tank, and other items, too: Monel Metal Sinks, Kitchen Cabinet Tops, and ranges with Monel Metal tops. Send the coupon at right for illustrated descriptive literature.

*Ugh!
you exclaim*

**Don't Show Me How Dirty
My Hot Water Tank Is**

When I think how often I use hot water in the bathroom and what I use it for... I get positively sick!

After what you've shown me, I'd rather heat water on the stove and carry it to the bathroom than ever bathe Baby again in hot water from our present tank.

Why, I've encouraged the children to gargle with hot water right out

of the faucet. But I've put a stop to that after seeing what these tanks look like.

I thought I was practicing modern hygiene. After what I've seen I don't want a drop of water from such a source to touch my body anywhere.

You will feel the same way when you realize that *your* rust-inviting *corrodible* tank is no better than those investigated in this pure water section.



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H.B. 16-33

MONEL METAL

PREVENTION AND CONTROL OF PLANT DISEASE

By H. R. ROSEN

Unlike the human being, a plant, once it becomes diseased, cannot be cured. Even though the malady may involve no more than the outer covering of some organ, the plant does not have the regenerative power vested in many animals and in man of completely healing any diseased area. Once an apple becomes scabbed, a peach infected with brown rot, a China-aster attacked by *Fusarium* wilt, there is no known remedy which will cure the disease in the affected individual. As a consequence, if the diseases which commonly attack almost all kinds of plants and which cause such tremendous losses in agricultural crops are to be held in check, it can only be done by methods which will prevent the parasites from gaining access to the plant tissues. Also, in the case of non-parasitic maladies such as various forms of winter injury and malnutrition due to improper soil conditions, including lack of available food materials, prevention rather than cure is the thing to seek.

How, then, can one prevent the occurrence of plant diseases? It must be recognized that each species of plant and each disease has its own special peculiarities, so that conditions and treatments which are of value in one instance may be useless or even harmful in another. One erroneous assumption frequently made is that the healthier the individual, be it human, animal, or plant, the less likely is that individual to become diseased. While such an assumption is entirely proper for some types of maladies, it is not at all true for others. Thus, among humans, the germs that cause typhoid fever, diphtheria, scarlet fever, and other serious diseases are just as apt to infect strong, vigorous people as weak ones. Likewise, among plants, such diseases as fire blight of pears and apples, the brown rot of peaches, plums, and cherries, the rusts and smuts of violets, carnations, hollyhocks, and so on, and many other parasitic maladies, are common in individuals that are otherwise very healthy and vigorous.



PREVENTIVE MEASURES

Now, while each disease must be considered as a separate entity in order that it may be properly controlled, yet there are certain preventive measures against parasitic maladies which are applicable to many different diseases on a great diversity of plants growing in the garden, orchard, or field. These measures are as follows: first, the use of disease-free seed or other disease-free propagative organs; second, soil sanitation; and third, weed eradication.

As an illustration of the importance of using disease-free planting material, the disease known as dahlia stunt is of outstanding interest. As with other plants that have been highly bred and continuously selected for some one character, this breeding has led in many of the new dahlia varieties to a weakness or susceptibility to disease which was unknown in the old, commonplace ones. It is, therefore, not surprising that a number of serious diseases of dahlias are now well established which were undetected a decade ago. Of these the malady known as dahlia stunt is perhaps the greatest obstacle in the way of growing the fancy new varieties.

Dahlia-stunt disease belongs to that highly complex and extremely baffling group of maladies known as virus diseases, a class exemplified by such human ailments as infantile paralysis, measles, mumps, and smallpox; such animal diseases as hog cholera, foot-and-mouth disease of cattle, and rabies; such plant diseases as aster yellows, 'breaking' of tulips, and mosaic of iris. In all of these diseases the causes remain obscure in spite of the diligent efforts of numerous eminent investigators. Fortunately, however, the means of prevention have been well determined for a number of these troubles and have proved to be very effective.

Virus diseases, or more exactly filterable viruses, are among the commonest and most destructive maladies of the plant and animal kingdoms. The relationship between these otherwise diverse types of ailments is their infectious nature, plus the fact that the agent involved in producing the infection is so minute that it can pass through the pores or filter through an unglazed porcelain cylinder — a characteristic which, with rare exceptions, is not known for the minutest recognizable living thing, the bacteria. This is the character which has given the name to these filtering virus maladies — the filterable virus diseases.

To compare or visualize an agent possessing living properties that is so minute as to make an ordinary bacterium seem like elephantine proportions is almost beyond possibility. While the highest power of the compound microscope will not reveal the virus particles that pass through a porcelain dish, yet these

particles embody the fundamental characteristic of all living things, — reproduction, — besides being highly infectious, and in some instances, as in smallpox, very contagious. No wonder then that some scientists see in these viruses the connecting link between dead and living matter.

While dahlia stunt belongs to this notorious class of diseases, the filterability of its infectious agent remains to be determined. It is a malady which is relatively new to science, having been confused in the past with other diseases which show comparable symptoms. During the last few years, however, it has been identified in a number of states, in the North as well as in the South.



IDENTIFYING THE DAHLIA STUNT

The name dahlia 'stunt' has been given to it because the chief symptom consists of a marked reduction in the size of the plant. Such diseased plants also show unhealthy, yellowish foliage; they produce an abnormally large number of small shoots and bear only a few undersized and irregular blossoms or none at all. As far as stunting of plant or of foliage is concerned, there are a number of other maladies caused by various agents which induce comparable symptoms. These include insect attacks, insufficient or overabundance of moisture, improper cultural practices, and lack of proper fertilizer ingredients in the soil.

The true dahlia stunt may be distinguished from other diseases by the relative slowness of the shoots in pushing above ground, by the erect habit of growth of the lateral shoots, and in the sickly foliage which becomes evident shortly after the shoots appear. When plants possessing these symptoms are grown alongside of healthy plants of the same variety, there is no difficulty in identifying the disease properly and in distinguishing it from others which may appear as the season advances. Leaf-hopper injury or attacks by thrips do not occur ordinarily until the plants have made considerable growth. Such insect injury is likely to induce symptoms that are very much like those shown by stunt. This is especially true of leaf-hopper infestations, where the attack on the foliage causes first a yellowing and then a browning and killing of the leaf margins. Plants thus attacked are induced to send out a large number of secondary shoots because of the injury to the primary ones, and in this stage closely resemble the plants that are suffering from stunt.

Unlike leaf-hopper injury and other maladies of similar symptoms, stunt is a systemic disease. Proof for this rests upon the fact that when the fleshy roots of a diseased plant are used for propagating purposes, the disease reappears. In other words, the causal agent not only is present in the foliar tissues, but diffuses through the whole plant, including the roots. It also appears from recent investigations that insects, such as leaf hoppers, feeding upon a diseased plant can transmit the disease to healthy plants — a process similar to the transmission of the well-known malady of China-aster, the yellows disease.

With these underlying facts in view the prevention and control of dahlia stunt may be readily accomplished. It consists in destroying any young plant that presents the stunt symptom, thereby preventing the spread of the disease to healthy plants, and rejecting for propagation purposes all fleshy roots that were derived from diseased plants. In buying roots the home gardener may avoid future trouble if he buys from nurserymen who are known to pay close attention to their dahlias and who carefully rogue their plants. It would pay the grower as well as the seed dealer or nurseryman, many times over, to insist on using only disease-free material. This naturally means that more care is necessary in the raising of seed and nursery stock than is commonly given it, but when clean seed or disease-free nursery stock is available, the grower should not hesitate to pay a higher price for it. Cheap seed often means poor stands, lack of vigor, scantiness of bloom, low yields, and maladies of many different sorts. While a farmer or home gardener must take a chance on the weather, he cannot afford to gamble on seed or nursery stock.

Soil sanitation is another important factor in the control of many parasitic diseases. Once a disease-producing germ is introduced in any one field, it can only perpetuate itself by living over winter either in formerly diseased material or in the soil. In annual plants, such as the sweet pea, cosmos, or zinnia, the diseased material must sooner or later rest on or in the soil, while in perennials the disease-producing germ may either fall to the soil on infected leaves or fruit or remain alive in some portion of the plant. In many cases a thorough raking and burning of all refuse or, wherever possible, an early spring, deep ploughing, so as to cover up the disease-infested material, helps considerably.

For various garden and field crops, the eradication of weeds in and around the cultivated grounds is also of major importance in controlling diseases. While some germs are highly specific in their ability to parasitize only one species of plant, others are not so restricted, so that in addition to attacking a cultivated species they may also attack weeds or native and introduced wild plants. Consequently the eradication of weeds is very essential in controlling the parasites which annually take such a large toll of garden and field plants.

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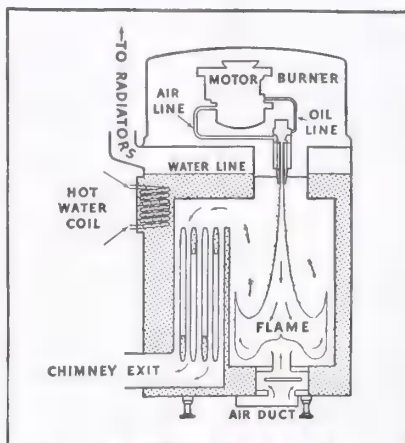
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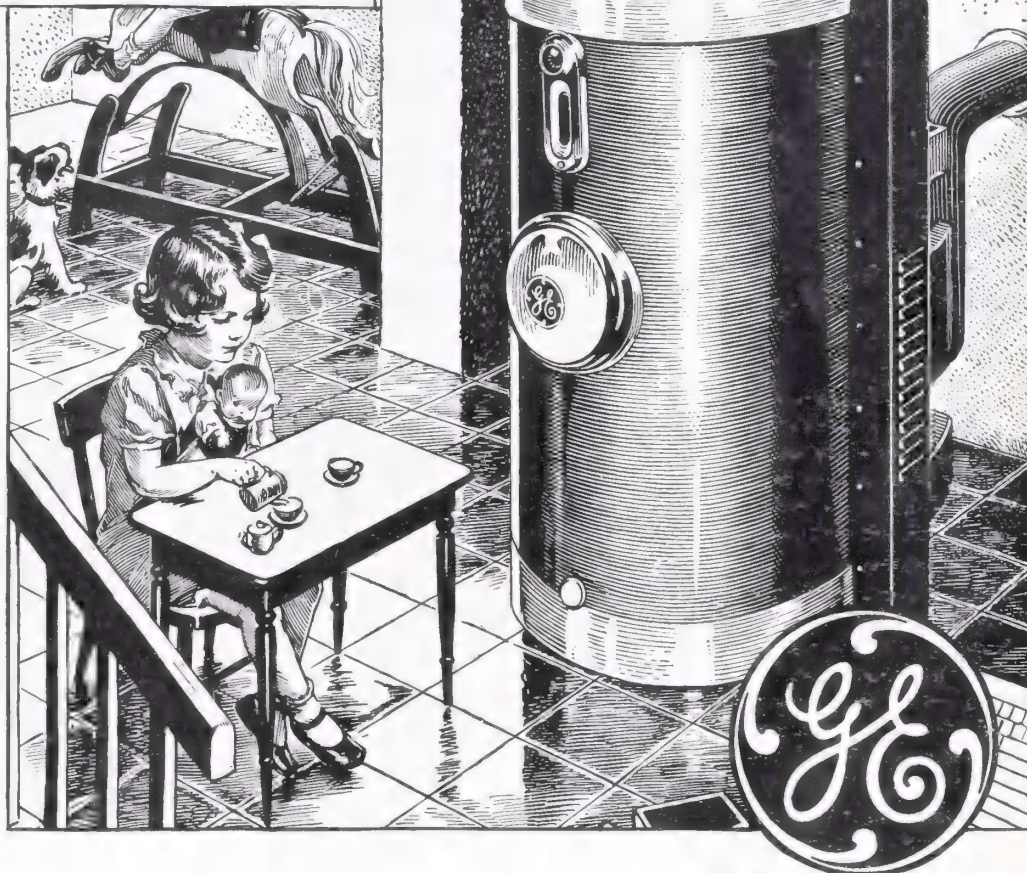
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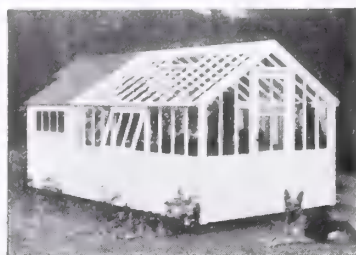
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The ubiquitous and destructive disease called hollyhock rust is one of those maladies that are often carried over winter. This is perpetuated on a weed, the common mallow. This weed, *Malva rotundifolia*, though a native of Europe, is found over a large part of America and is one of the commonest plants along waysides and in cultivated grounds. The stems, coming from a biennial root, have a tendency to creep or lie next to the ground. The leaves, borne on long petioles, are rounded—kidney-shaped with rounded lobes and with margins marked with somewhat obscure, small, roundish projections. The inconspicuous flowers are blue or white in color and are grouped at the base of the leaf stems.

Hollyhock rust is responsible for that unsightly yellowish, withered, and killed foliage that so frequently mars the appearance of these stately plants. The name 'rust' does not refer to the symptoms, but to the type of parasite that produces the disease. It belongs to the group of germs that are exemplified by such well-known parasites as wheat rust, apple rust, rose rust, and willow rust. These parasites, in the course of attacking and destroying the living plant parts upon which they live, produce an abundance of a more or less reddish or rusty powdery material. The powder, when examined under a high-powered microscope, is found to consist of countless thousands of fungous spores, and it is by means of these spores that the parasite spreads from plant to plant.

While the common name 'rust' as applied to maladies on many different plants would lead one to suspect that only one particular parasite is involved, the fact is that the rusts include a group of very highly specialized germs which require different treatments for their control. In the well-known black stem rust of wheat the best control consists in removing European barberry bushes that are growing in the vicinity of wheat fields, the reason being that the barberry makes it possible for the rust to complete its life cycle and thus perpetuate the parasite. The same kind of relationship exists between the galls on red cedar and the rust on apples, although the rust on wheat and the rust on apples are entirely different species of parasites. Likewise, the white-pine blister rust, which is responsible for the wholesale destruction of one of the most valuable evergreens in the United States, attacks only five-needled pines and currants and gooseberries, so that in this instance the removal of the latter two hosts assists very materially in controlling the rust on the pine tree.



HOLLYHOCK RUST

In the case of hollyhock rust, the relationship to the common mallow weed is somewhat different. Here the parasite can go through its full life cycle on the hollyhock as well as on the mallow, and the powdery masses of spores produced on one host are exactly the same as those produced on the other. These spore masses are orange-brown or chocolate-brown in color and are mostly found on the lower leaf surfaces, although they also appear at times on the upper sides of the leaves as well as on stems and on the green portions of the flowers, including the pods. Wafted to a healthy plant part, the spores germinate in the presence of rain or heavy dew, penetrate the living tissues, and enable the parasite to gain its livelihood by using the living hollyhock cells for food purposes. While it is thus killing the attacked parts it grows extensively within the affected parts and finally produces large cushions of spores which break through the epidermis of the leaf or stem. It is these powdery cushions or spore groups which serve as reproductive organs for the rust.

The spore masses are produced throughout the growing season. When late fall arrives the parasite infects the new leaves at the base of the plant, but instead of producing spores at once it overwinters within the infected parts and sporulates the following spring. In addition, the spore masses that are borne on dead hollyhock leaves which are permitted to remain on the ground also carry the fungus through the winter and infect the new leaves in the spring. On the mallow the parasite goes through much the same sort of cycle, and if these weeds are permitted to grow near hollyhocks, the parasite will spread to the latter plants.

The prevention and control of hollyhock rust thus depends upon using seed that came from disease-free pods, upon the removal of plant refuse, and upon the eradication of the mallow weed. In beds that have suffered severe epidemics in the past it is also advisable to remove the first rusted leaves as they appear and to dust the plants with a fine grade of dusting sulphur.

Finally, a plant may have no soul, but it is a living thing that in many instances has only been perpetuated and handed down through the centuries by the loving care and tender ministrations of countless generations of garden lovers. With the increase in population, not only of man but of cultivated plants, a bridge has been created whereby a parasite gains ready access from plant to plant and from garden to garden. It is this which largely accounts for the present-day epidemics of various plant diseases, epidemics which were extremely rare or entirely unknown in former generations and which require added care for the proper growing of garden and ornamental plants.

BUDGETING THE GARDEN

Continued from page 139

placed along the driveway to hide it when viewed from inside the house, and another group to screen out the service yard. Periwinkle (*Vinca minor*) is planted under the lilac bushes around the entrance to serve as a ground cover where it would be difficult for grass to grow on account of the intense shade.

Some of the perennials which were bought and propagated the first year are moved to their permanent locations, and additional plants are started in the propagating beds. Lily bulbs are planted in their permanent locations at the end of the flower border. Annuals are used for fillers and flowering effects in the border.

SECOND YEAR BUDGET

Trees: <i>Cornus florida</i> (flowering dogwood) 4-5 feet tall	\$ 8.00
<i>Magnolia soulangeana</i> (saucer magnolia) 4-5 feet tall	10.00
Shrubs: <i>Calycanthus floridus</i> (sweetshrub) 3-4 feet tall	5.00
<i>Philadelphus lemoinei</i> (Lemoine mockorange) 4-5 feet tall	5.00
<i>Ligustrum ibota</i> (Ibota privet) 2-3 feet tall	5.00
Perennials and bulbs	25.00
Annuals	2.00
Labor, planting	15.00
	\$75.00

Third Year. By the third year the background or setting for the garden will have reached a stage of development to give the perennial border a chance to display its beauty, so this part of the garden may now receive the greatest amount of attention. These perennials should be set out in the border so as to give each plant the best possible display, the low in front and the tall ones behind. They should be placed so that there will be no clashes of colors and for continuous bloom over the entire season from early spring to fall.

The plants which have been increasing in the cold frames and propagating beds can now be moved into their permanent location in the border, along with those purchased during the current year. A cutting garden is established for both annuals and perennials for use within the house, in order not to disturb the continuity of the border.

During this year the budget allows for the erection of garden gates, one leading to the side yard and the other between the garden and the propagating and cutting beds — the garden workshop. These are simple in design and have climbing roses trained over them.

THIRD-YEAR BUDGET

Perennials	\$30.00
Annuals (cutting)	2.00
Fertilizer	3.00
Garden gates	30.00
Labor	10.00
	\$75.00

Fourth and Succeeding Years. During the fourth and succeeding years, flagstones may be added where the wear on the grass is excessive, particularly around the garden gates and at the foot of the terrace steps. In the plan illustrated, the terrace was first paved with concrete, with ample thought given to its proper drainage. When additional money is available, it is to be paved with flagstones that are shaped into rectangular blocks. These blocks will be placed in a thin mixture of concrete to hold them permanently in place.

An unobtrusive fence, preferably one made of saplings, should enclose the drying yard or service area.

FOURTH YEAR BUDGET

Garden feature or figure	\$30.00
Sapling fence	20.00
Flagstones, garden	10.00
Labor	10.00
Plants, replacements	5.00
	\$75.00

From time to time it will be found necessary to replace plants which may not be doing so well. Constant pruning to remove the dead and diseased wood of the trees and shrubs is necessary for the best results, and all of the plants will need constant care, spraying for pests and diseases, and pruning for size and shape. Plants need food as do any other living things, and the lawns, trees, shrubs, and borders should have an annual feeding of humus and plant food.

Thus the garden can become a joy to behold as well as a pleasure to work



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A list of perennials and bulbs from which to choose is given here.

Botanical Name	Common Name	Color	Height	Season of Bloom
<i>Aconitum autumnale</i>	Autumn monkshood	Blue	3'-5'	Sept.-Nov.
<i>Ajuga genevensis</i>	Geneva bugle	Blue	6"	May
<i>Althaea rosea</i>	Hollyhock	Varied	4'-6'	July
<i>Alyssum saxatile</i>	Goldentuft	Yellow	1'	May, June
<i>Anchusa italica</i>	Italian bugloss	Blue	3'-4'	May, June
<i>Anemone japonica</i>	Japanese anemone	Violet, white	2'-3'	Sept.-Nov.
<i>Aquilegia</i> var.	Columbine	Varied	2'-3'	April-June
<i>Arabis alpina</i>	Alpine rockcress	White	4"	April, May
<i>Asclepias tuberosa</i>	Butterflyweed	Orange	2½'	July, August
<i>Aster</i> var.	Aster	Varied	2'-3'	Aug.-Oct.
<i>Astilbe japonica</i>	Japanese astilbe	White	1'-1½'	May
<i>Campanula</i> var.	Bellflower	Blue, white, rose	2'-3'	June-August
<i>Centaurea montana</i>	Mountain-bluet	Purple	1½'	June, July
<i>Cerastium tomentosum</i>	Snow-in-summer	White	6"	June, July
<i>Chrysanthemum</i> , hardy var.	Chrysanthemum	Varied	2'-4'	Oct.-Nov.
<i>Chrysanthemum leucanthemum</i> , Alaska	Shasta daisy	White	2'	June-Sept.
<i>Convallaria majalis</i>	Lily-of-the valley	White	6"-9"	May, June
<i>Coreopsis lanceolata</i>	Lance coreopsis	Yellow	2'	June-Oct.
<i>Delphinium</i> var.	Larkspur	Blue	2'-4'	June-Sept.
<i>Dianthus</i> var.	Pinks	Red, pink	1'-2'	May, June
<i>Dicentra spectabilis</i>	Bleedingheart	Rose	1½'	April-June
<i>Digitalis purpurea</i>	Common foxglove	Varied	4'-5'	June, July
<i>Gaillardia aristata</i>	Common perennial gaillardia	Yellow, red	6"	June-Nov.
<i>Geranium sanguineum</i>	Bloodred cranesbill	Red	1½'	June-Sept.
<i>Gypsophila paniculata</i>	Babysbreath	White	2'	June, July
<i>Hemerocallis</i> var.	Daylily	Orange, yellow	2'-3'	June, July
<i>Heuchera sanguinea</i>	Coralbells	Red	1½'	July
<i>Hosta</i> var.	Plantainlily	White, blue	2'	July, Aug.
<i>Iberis sempervirens</i>	Evergreen candytuft	White	6"	April, May
<i>Iris</i> var.	Iris	Varied	2'-3'	April-June
<i>Lilium</i> var.	Lily	Varied	3'-4'	May-Sept.
<i>Linum perenne</i>	Perennial flax	Blue	1½'	June-August
<i>Lobelia cardinalis</i>	Cardinalflower	Scarlet	2'-3'	Aug., Sept.
<i>Myosotis scorpioides</i>	True forget-me-not	Blue	6"-9"	May
<i>Paeonia</i> var.	Peony	Varied	2'-3'	May, June
<i>Papaver</i> var.	Poppy	Varied	1'-3'	May-August
<i>Phlox</i> var.	Phlox	White, red, rose	3'-6"	April, May
<i>Pyrethrum roseum</i>	Painted lady	Varied	1½'-2'	June
<i>Ranunculus acris flore-pleno</i>	Tall buttercup	Yellow	2'	June
<i>Salvia azurea</i>	Azure sage	Blue	3'	Aug., Sept.
<i>Sedum</i> var.	Sedum	Pink, yellow	6"-12"	May-August
<i>Tradescantia virginiana</i>	Virginia spiderwort	Purple	2'	June-Oct.
<i>Verbena venosa</i>	Tuber verbena	Purple	1'	June-Sept.
<i>Veronica</i> var.	Speedwell	Blue, pink	2'-4'	June-Oct.
<i>Viola Jersey Gem</i>	Viola	Violet	8"	May-Oct.

ANEMONE, FLOWER OF THE WIND

Continued from page 141

anemone. *A. caroliniana* or *A. decapetala* is a foot tall, native to our prairies. The little white flowers well above the foliage are not of much show, and the big blobs of woolly seed heads later are fully as noticeable. *A. parviflora*, *A. multifida*, *A. hudsoniana*, *A. magellanica*, and others are less than a foot tall, native to Canada or Patagonia. They grow well enough, even from seed, but their contribution to the shaded rock garden is foliage and seed heads.

Two or three American species look like the Japanese in height and amount of foliage. These are the thimbleweeds. In June, instead of flowers they have long green cylindrical cones with five tiny greenish sepals at the bottom. Perhaps it is some kind of coneflower, but it has big anemone foliage. Our more common one is *A. cylindrica*, blooming in May and June. In August there are long cylinder clusters of cottony down, which have given it its local name of 'old maid's frizzes.' Blooming a few weeks later, into July, is *A. virginiana*, with the seed head thicker, more like a thimble. There are more of these, but except in the wildest wild garden they are a waste of space. Perhaps somebody

ould make hybrids of these with the Japanese or the showy ones of May. If only they had petals they would be good flowers.

Another group, blooming in May, but really like the big ones of autumn, of smaller scale, is meadow anemone (*A. canadensis* or *A. pennsylvanica*, or it sells under both names). This is more than a foot tall, with several three-lobed leaves in groups of three, and big white flowers, several on long stems. This is native to all our Northern woods, and extremely easy to grow. So well does it thrive that a small group is soon a mass of several yards. It is the one species that spreads very readily, and should be kept far from weak and tiny neighbors. It is wonderful for wild gardens, or in the border among such stout plants as peonies, which it cannot harm. Because it is easily grown, nobody wants it, but it always has plenty of flowers, and for this willingness to bloom one it should be planted everywhere. *A. narcissiflora* is from Europe, and its white flowers are in a big loose cluster. Both these have wide flat seeds, without tails or down, and thus show relation to buttercup and clematis.

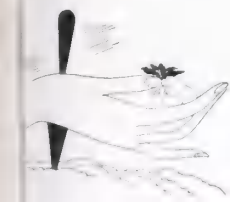
In my elimination study of anemone I have decided to plant much of *A. satifolia* in all its forms, and its sister species if they will grow as well. The European wood anemone and sisters *A. blanda* and *A. apennina* must be in my borders. In the spring border I want *A. sylvestris*, and *A. ranunculoides* is better than *Adonis vernalis*. Then for wild spots I choose *A. canadensis*, to get real results with no effort. More than these I do not seem to need, until summer has rolled off and the tall kinds of autumn appear.



EXTENDING THE SEASON

Until the Orient was searched for flowers, the anemone season stopped with the thimbleweeds. But now the genus reaches its climax in September. There are several related species, but only the Japanese anemone (*A. japonica*) is at common yet. No description of this is necessary; in height alone it is unlike any species of spring or summer, while the blooming period is most unusual. The first criticisms of this plant that it had poor purple colors and bloomed rather late in September have been stilled by the many seedlings. The old tall kinds that did not prepare to bloom until frost had nearly killed them have been replaced by earlier dwarfier kinds that really bloom in early September. The differences vary greatly in size, number of 'petals,' and shape, imitating peonies in form, from pure single to semi-double, frilled, quilled, and full rose form. The difficulty of these forms is that they are not always true to description when received. Try to get some of the following, choosing the earliest types for northern gardens: Alice, rose pink, single; Brilliant, rosy crimson, single; Chatter Kind, double white, very early; Coup d'Argent, white, double; Kriemhilde, deep pink, double, late; Lorely, delicate rose, single; Louise Uhlen, pure white, large; Lady Ardilaun, white, single; Lady Gilmour, pale pink, single; Max Vogel, rose pink, double; Mount Roae, deep pink, double; Prince Henry, deepest rose, double, very early, dwarf; Queen Charlotte, rose pink, semi-double; Richard Arends, shell-pink, semi-double; Stuttgartia, dark pink, semi-double; and Whirlwind, pure white, very double, very late.

These make wonderful cut flowers, perhaps the best that autumn offers. They should not require staking, but often in windy places they should be supported. The one factor in the culture of these plants is temperament. Apparently in their native Japan they are woodland flowers, for our hot dry summers take the life out of the plants. They are wholly hardy, but wet winters rot the roots, and spring planting only is advised. In some gardens they do not grow at all well, while again they seem as easy as weeds. A soil with some light mould is suggested, much summer moisture, but little winter wetness, and shade from the sun of midday. Try them on the north or west sides of buildings or walls, and cover well with dry leaves in winter.



A CHINESE GEM

A sister species, grapeleaf anemone (*A. vitifolia*), is offered as plants and seeds, and also its variety, *tomentosa*. All that I have tried to date seem to be like *A. japonica*. But the gem of all is Chinese anemone (*A. hupehensis*), available from many nurseries as plants, and easily raised from seed. It is not more than two feet tall, the pinkish flowers appearing in August, completing a month of bloom before frost. A red form is now offered. It is very hardy, seeds itself, and divides readily. It is not too big for a large rock garden. If you like the Japanese you will want this little sister.

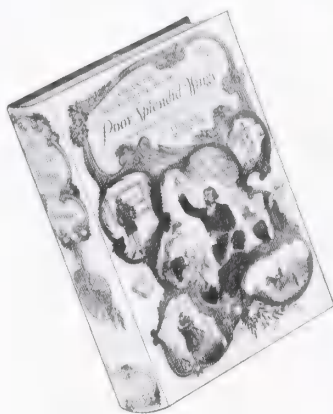
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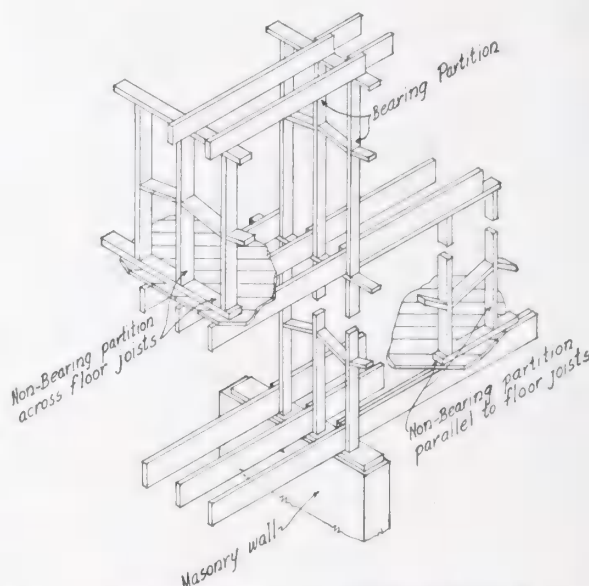
STILL TIME TO REMODEL ECONOMICALLY

Continued from page 151

are no stairs to the attic, or room for them, you can install disappearing ones. Rooms in the roof which have headroom at the roof side of four feet five inches to five feet are perfectly satisfactory if the roof pitches. The steeper the pitch, the lower you may start the room. To get light into the attic, plan dormers on the roof slopes and windows in the gable ends. If the roof pitch prevents any such treatment, it is not impossible to raise the roof pitch. Flat roofs can easily be roofed over with pitched roofs and much space gained. Such changes as these involve the general appearance of the house, and an owner should secure an architect's help in such planning.

Nearly every house, even where the third floor is now used, will provide closet and drawer spaces in the eaves. Baths may often be tucked in the eaves by building a dormer window to light the lavatory. Playrooms can be installed in the attic at little expense, or a sewing-room, cedar closet, or trunk room.

Existing open porches that serve only for a few months a year may be made to function all year round if a removable wood enclosure is built for winter use. Porches adjacent to the living-room may be enclosed to provide a greatly enlarged living-room. Such enclosures may be built of windows over a permanent wood or plaster wainscot; or they may be built of removable panels with windows in them, so constructed that in summer they can be completely removed and screens erected in their place.



Bearing partitions — that is, those which support a wall above or beams — should not be removed unless some provision is made to carry the load

If none of the methods above suggested will yield space for your requirements, possibly a replanning of your house will convert waste space into useful rooms. Large halls, too-deep closets, oversize rooms, are convertible if the partitions holding them are not main bearing partitions. Bearing partitions are those carrying loads, such as floor beams, roof beams, or partitions from overhead to bearings below. These can be moved, but involve greater expense, because beams must be installed to carry the load.

If your existing building has no waste space available, then an addition is needed to provide extra room. It is impossible to suggest what form such an addition should take, as much depends upon the size of your lot, the orientation for views, wind, and sun. Wings added to the ends of the house are less likely to darken existing rooms. L or T wings may be formed on larger houses by adding a wing at the end or centre; and on larger additions the plans may become a U, or completely closed court. Existing low wings may be built up one floor to provide more second-floor rooms.

The possibilities for additions are numerous and cannot be determined until architectural studies have been made to see just what the new mass will be, what windows are blocked, and whether such connections can be made with the old house without an undue amount of space being sacrificed for halls.

Another way to obtain additional space is to move an existing building such as a shed, barn, or garage, which may either be on your property or be purchased near by, against the house. Even a neighboring house that offers a bargain may prove a good buy for this purpose. Moving is not such an expensive process if no new cellar need be dug. In additions of this type, make sure that the floor levels of the old and new buildings can be joined without steps that will project into the ceiling below.

To make your house more comfortable and convenient for a family decreasing in size is much simpler than finding more room. You may rearrange the partitions to provide more ample rooms; build a dressing-room or boudoir out of a small bedroom, or make one closet out of two. The garage may be made larger by sacrificing some part of the first floor, or, if the garage is now separated from the house, it might be brought under the main roof and the old garage used for tools, planting, and storage.

Alterations should be compared with the cost of a new house in terms of cubic-foot costs. New work to-day is being built for from thirty cents to forty-five cents per cubic foot. Figure the actual volume of your house from basement floor to and including the roof; add half of the volume of your open porches; then multiply this by the cubic-foot cost. This amount can be compared with the estimates for your alterations.

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HOUSECLEANING YESTERDAY AND TO-DAY

by DOROTHY M. POWER

Do you remember those erstwhile weeks of housecleaning? Can you see as early as I do the white fur rug (the prize possession) undergoing its annual corn-meal treatment on the lawn; the rubber plant in its fifteen-inch pot being moved out of doors for the day, its hard leathery leaves to be washed with warm soapy water, and just before its return to the house the administration of the early dose of castor oil; the rectangular spot on the living-room wall where hung the 'Mill Stream' with mother-of-pearl inlaid water effects; and the oval spots occupied by 'Cupid Asleep' and 'Cupid Awake,' those oval and square green spots the only indication that the crêpe wallpaper, now a mellow tan, was ever a sharp dark green in color?

That horrible week in the spring when the whole world, without any warning, so it seemed, was cleaning house is still a vivid memory. Mother said she hated it, but as she charged in day after day I often wondered if there was n't certain satisfaction gained that she would n't have missed for the world. Six days of lifting, cleaning, scrubbing, scouring, and polishing, working up to the climax usually reached about six o'clock on Saturday, when she went to the wall telephone, called her best friend (the number was 11 ring 26), and announced, Oh, so casually, that she was through, through for another year.

How very different to-day. Now the summertime sees the major changes made, the ceilings refinished, the walls repainted, new wallpaper hung, new electric outlets installed. The curtains, slip covers, and even the upholstered furniture have traveled to the cleaners, and by the fifteenth of October we are again settled ready for another winter season in a spic-and-span house. Few children of to-day know anything about the old upheaval that was housecleaning. What little is done in the house is done while they are at camp or the seashore.

It is fun to be back again, beginning a new season in a clean, sweet-smelling house. The brass fire irons have a positively satinlike sheen, accentuated no doubt by the vivid memory of the old wrought-iron ones we have popped corn over all summer. The last picking of the tomato-red zinnias from the country garden is doubly lovely against clean curtains. The furniture glows pleasantly with its polished surfaces; the rugs are shades lighter than we remembered them. Hosts of cleaning agents, disinfectants, and moth preventives linger in the air, trying to convey to us how hard they have worked for us to accomplish this cleanliness that is so gratifying.

And then what? Alas, October's bright blue weather cannot last forever. The thermometer drops too many degrees to be ignored, and one morning every house, every apartment, every hotel, every store, belches forth clouds of dirty, oil-laden smoke — millions of particles of trouble creeping into every cranny and crevice. You are aghast to find that the white bedroom paper is taking on a decidedly grayish tinge, that the subtle lime tint in the living-room is acquiring sooty streaks. Thus, although the house begins its most important season as clean as we can make it, the real problem of the modern housekeeper to combat this onslaught of dirt by as many tricks as possible, and try to keep a standard of cleanliness high without all the upsetting of routine that is usually associated with housecleaning. Following are some of the ways that I have found most helpful to maintain the cleanliness achieved: —

When a room is being repainted, especially if you use a delicate color or one of the new white tones, have the painter do a finish coat on the window sills and the muntins of the windows in colorless shellac. As a rule this will not add the expense if you think to mention it when discussing the work. If the windows have this treatment the daily dusting really wipes the dirt off instead of grinding the soot into the pores of dull-finished paint. This is particularly

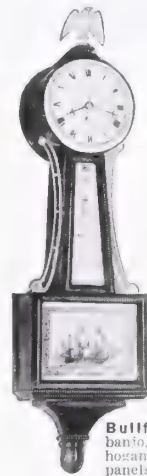
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plants.* Olive Belches, CHERRY MEADOW GARDENS,
Framingham Centre, Massachusetts.

Two lovely native perennials for the wild
garden or half-shady border.

MERTENSIA VIRGINICA
\$1.25 for 10, \$2 for 25 (Add postage)

TRILLIUM GRANDIFLORUM
85c for 10, \$1.63 for 25 (Add postage)

GRAY & COLE Ward Hill, Mass.

FRAGRANT SNOWBELL
Syrax obassia

November planting is best for this rare Japanese
tree-like shrub, and many other Worthwhile
Flowering Shrubs described in our Free Booklet.

A. M. LEONARD & SON—Piqua, Ohio

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OF ADDRESS**

Subscribers are requested to
send notices of change of
address five weeks before
they are to take effect. Old
and new addresses must be
given.

THE HOUSE BEAUTIFUL
8 Arlington Street Boston

WHAT SHALL I PLANT?

Continued from page 163

reaching a height of 7' after many
years, though it eventually grows
taller. Fairly upright in habit, the
branches come out in whorls, which
give it a style all its own. The flowers
hang on thread-like petioles nodding
their bell-like corollas, which are
yellowish in color veined with red.
They should be seen close to, so
plant it near a path. In the autumn the
narrow leaves flame in a rich red
which makes the greenish fruit con-
spicuous. A shrub 18"-24" high is
\$2.50; 2'-3', \$3.50. Transportation
extra → J. W. Adams Nursery Com-
pany, Springfield, Massachusetts.

The Asiatic sweetleaf (*Symplocos
crataegoides*) in Figure 5 is not seen
as often as it deserves. I should call it
a medium-to-tall shrub, as it grows up



Fig. 5

to 8'-10' high and the spread is 6'-8'.
The foliage is good and contrasts well
with the white racemes when it blooms
the end of May and into June. Its
other name of turquoise berry is given
it because the berries turn that color in
September and stay on into Decem-
ber. Like most deciduous shrubs it can
be planted when it is ripened off by
frost. Shrubs 2'-3' are \$1.50 each,
\$12.50 for ten; 3'-4' \$2.00 each,
\$15.00 for ten; transportation extra
→ Andorra Nurseries, Inc., Chestnut
Hill, Pennsylvania.

Lilies are lovely, but like many
lovely creatures not always depend-
able. That is why I would sing the
praises of *Lilium hansonii* (Figure 6);
it is both beautiful and good. Experts
say that it is among the six best lilies
for this part of the world. It will do
well in the border as companion to
Delphiniums in light blue shades,
such as Belladonna, since it blooms
at the same time—the end of June
into July. The fragrant flowers are a
shade of yellow which has a touch of
orange in it and are sprinkled with
fine brown dots. The red-brown
anthers add to the decorations. A
place in partial shade keeps the color
from fading. The bulbs are ready in

October, when they should be
planted 8" deep in soil with good
humus. This depth is essential, as the
bulbs are stem-rooting. Extra large



Fig. 6

bulbs are 75 cents each, \$7.50 a dozen;
strong flowering bulbs 50 cents, \$5.00
a dozen; postage extra → William N.
Craig, Front and Federal Streets,
Weymouth, Massachusetts.

When all is said and done, flowering
shrubs are satisfactory for recurring,
dependable bloom year after year.
The flowering quince (Figure 7) is
one of the best for the year round
because it does not grow too quickly
and the branches have that smooth
apple-tree look, good in winter, rather
than the unkempt appearance of so
many shrubs without their leaves.



Fig. 7

Here I wish to speak of some varieties
hard to come by, which will give you
wide range of color to choose from.
Chaenomeles japonica alpina has
flowers of salmon hue and grows but
2½' tall and 4' across; *C. lagenariae
Baltzi*, a bright cherry pink or cerise
grows 7' tall; *C. lagenaria simoni*, but
3' high, is twice as broad and has
fine deep red flowers much darker
than the common flowering quince.
Plants on their own roots 10"-15"
high are \$3.00 each, not including
transportation → Eastern Nurseries
Holliston, Massachusetts.

HOUSE BEAUTIFUL



EMBER 1933 • 35 cents



Harry
Stark





In 1903 she chose Towle Sterling
IN 1933 her pattern is still open stock!

AND . . . how the years will add to your pride in
these very newest TOWLE STERLING PATTERNS

For TOWLE designers, today as always, refuse to be inspired by fads or fancies of the moment. Theirs is the classic tradition that "a thing of beauty is a joy forever." Their heritage is the art that produced TOWLE Sterling patterns in the 1890s that are open stock today!

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Thanks to today's restricted budgets, modern brides are selecting their sterling with a wisdom that outstrips their years. Beginning their sets most modestly, as so many of them are, they want to be *sure* they will be able to add to their patterns when their husbands' ships come in . . . as of course they will! So more and more of them . . . acting upon the advice of jewelers or friends . . . are choosing TOWLE Sterling! *Your* jeweler will be proud to show you these newest TOWLE patterns.

Mail coupon now for *free* illustrated leaflets and engraving suggestions . . . Enclose only 15c if you wish a copy of Emily Post's authoritative booklet on modern wedding etiquette.



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☐ Please send me *FREE* illustrations and prices of all TOWLE patterns, and chart of engraving suggestions. I am especially interested in the _____ pattern.

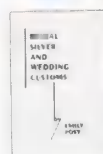
☐ I enclose 15c for which please send me, in addition to above, a copy of Emily Post's booklet, "BRIDAL SILVER AND WEDDING CUSTOMS."

Name _____

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My jeweler is _____



TOWLE

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les



WINDOW

SHOPPING



If you have not already made out your Christmas list it is high time you did so, as I am showing you this month a selection of articles that will help you to a flying start on your round of Christmas shopping. Please order direct from the shops whose addresses are given for your convenience.

Mary Jackson Lee

1 This little butterfly table combines most successfully the three essentials for a good coffee table, sturdiness, compactness, and attractive design, and, in addition to



its primary mission in life, with its leaves dropped, it will also serve as an end table. It is of very sound construction and made of solid maple throughout, hand-rubbed to a dull finish in either antique maple, golden honey, cherry maple, autumn or Spanish brown. With leaves extended it measures 23 1/2" x 20" and is 20" high. The price is \$12.50, and it will be sent express collect ■ Somerset Shops Company, Fairfield, Maine.

2 Even the most carping 'in-law' will have to admit your impeccable good taste in table linen if she finds you using this exquisite white cloth and napkins. They are of imported handwoven double damask, with the sheen and suppleness which are usually a hall mark of fine linen. The whole collection has been again in the limelight of informality and the new tables will this year receive the distinguished effect which

white linens and fine china always give. This set has a handsome design of conventional bands and scrolls so planned that there is appropriate spacing for the individual service set-ups on the plain satiny surface which makes the best possible background for your beautiful china and silver. The square cloths have a design with round centrepiece, while the oblong cloths have an oblong centrepiece, and both have a plain space in the centre for floral decorations. The pattern scales down to napkin size beautifully, and I know many of you who have inherited a fine taste for beautiful things will want to order this linen while present prices hold. The sizes and prices are



as follows: 2 yards by 2 yards, \$14.00; 2 by 2 1/2, \$17.50; and 2 by 3, \$21.00, with napkins 22" x 22" at \$15.00 a dozen and 26" x 26" at \$21.00 a dozen, all postpaid ■ McGibbon & Company, 49 East 57th Street, N.Y.C.

3 Do your Christmas shopping early is an excellent slogan, especially when applied to Christmas cards which can easily be ordered and addressed in advance, thereby saving

much wear and tear during the crowded days of mid-December. So I have selected three very clever new cards to show you, and if none of these exactly suits your fancy, the



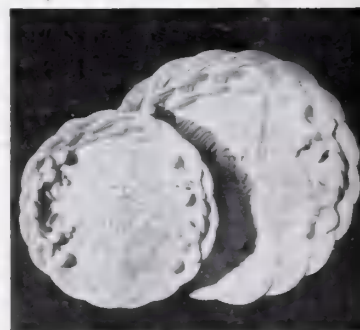
shop from which they come has an unlimited variety to offer you. The very lovely modern Madonna in red, blue, and gold is mounted on a rough-textured écu folder measuring 5" x 6 1/4" and costs 25 cents. The amusing little angel card is all in shades of blue and white, the folder measuring 4" x 5 1/4", and costs 10 cents, while the cheery Noél bird is in orange on a white folder measuring 3 1/4" x 3 3/4" and costs but 5 cents. Prices are postpaid and include envelopes ■ Miss E. R. Browne, 106 Marion Street, Brookline, Massachusetts.

4 These smart finger bowls of imported glass with their novel little floating gadgets will please the discriminating hostess, for they will provide both light conversation and a laugh, boons for any party, you must



admit. They are of delicate crystal engraved with dynamic designs of waves and bathing figures expressed with great vigor and dash, the work of Richard Sussmuth, a famous Bohemian artist. The small floating ornaments are flattened hollow spheres, the larger one with a white polar bear, the other a black and white penguin. At a dip of your fingers these miniature denizens of the polar regions will spin merrily around their limited seas. The prices are \$36.00 a dozen for the finger bowls and \$5.00 a dozen for the floating bubbles, each dozen to contain six bears and six penguins. Twelve models alike will not be sold, owing to the limited supply. Express collect ■ Pitt Petri, Inc., Waldorf-Astoria Hotel, Park Avenue, N.Y.C.

5 There is an undeniable charm about the creamy Italian pottery which accounts for its long popularity. The new and lovely design shown in the photograph takes the shape of low, flat bowls which simulate woven



baskets with decorative handles of graceful fruits and foliage with twisted stems in high relief. The large model is perfect for an informal centrepiece, which may be balanced by a pair of the smaller bowls if you are using a long table. You cannot see these dishes without wanting to pile them high with purple grapes and their leaves, or with colorful fruit of any kind. In fact these dishes would grace any place where you could use them. The larger bowl is 13" in diameter and costs \$7.50, while the smaller model, 8" in diameter, is \$3.50. Sent express collect ■ Madolin M. Mapelsden, 825 Lexington Avenue, N.Y.C.

6 The pair of little pigs may be hurrying off to the book market for new holiday volumes to uphold, but the pig on top of the mirror is certainly the one who stayed at home,

or he is firmly anchored to its natural pine frame. Here his sturdy form, with red spots and markings, contrasted with his spreading green tree,



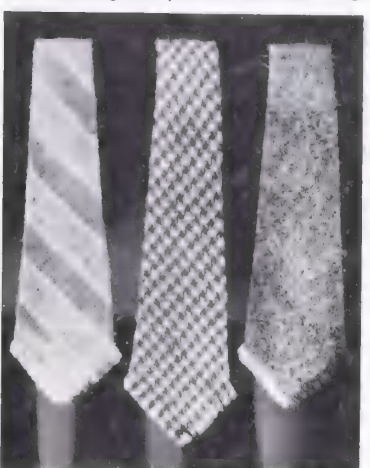
lds an amusing decoration to this useful piece of nursery furniture. It is 11 1/4" wide and 29 1/2" tall, a perfect size to hang over a child's small bureau. The pigs which form the book ends are painted a pinkish-cream color, outlined in blue, with red saddles and hoofs to match the naive flowers in the green grass. They are also riveted firmly to their tin bases so they cannot easily break loose. The mirror is \$11.00, including packing, the book ends \$3.50, shipped express collect. **Childhood**, 32 East 65th Street, N. Y. C.

Of all the trick gadgets displayed in the shops this month 'Mysterious Barometer' takes the prize — though perhaps 'trick' is not the best adjective to apply to such a dependable instrument, which, in spite of its new get-up, is quite as trustworthy as the old-fashioned type



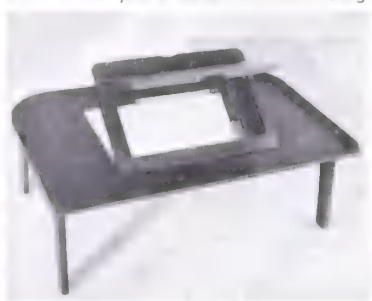
barometer. The semicircular band across the top shows the degrees of the sky's colors, from stormy dark gray on the far left to white at the top and deep blue on the far right. The steel ball takes the place of a needle and moves in its arc according to atmospheric pressure. The chromom frame which conceals a fine Sels barometer measures 4" x 1 1/4" at the base, and stands 3 1/2" high. The whole is contained in an attractive brown leatherette case and costs \$10.00, postpaid. Exactly the gift for those discouraging persons, male or female, who already 'have everything.' **Bigelow Kennard & Company**, 511 Washington Street, Boston.

8 Men as a rule get very little attention in these columns, but at this time of year, when we are all wondering what on earth to give our masculine friends and relations for Christmas, it seems appropriate to show these very smart new woolen neckties. They are made of hand-woven Irish woolens in various weights and weaves which all tie well, wear well, and wash well. They are particularly good-looking with outdoor clothes, but the thinner ones are also quite appropriate to wear with business suits, and you may be sure that even the most critical masculine eye would light with approval on such a gift. They come in a check, stripe, plain, or tortoise-shell weave and in various colors — pastels, dark, neutral, brilliant, and heathery. In ordering please give a general idea of the coloring and pattern desired. The



ones shown, for instance, are a red and white check, a tan, gray, and white diagonal stripe, and a soft blue-green heather mixture. The price is \$2.50 each, and postage is prepaid. **Carol Brown**, 104 Myrtle Street, Boston.

There are times when a bed tray becomes the most important article of furniture in the house, and if you are taking a little vacation in bed you will be delighted with this sturdy English tray. It has the staunch construction we should expect, with folding legs, and not only a book rest strong enough to support **Anthony Adverse** himself, but also a concealed desk section which will be a great comfort to you, for here you may safely house paper, pencils, fountain pen, and all those elusive writing gadgets which love to escape and hide in the bedclothes. So you see this tray has a number of comforting uses which will endear it to you, or would make it a perfect gift for a luxury-loving friend. The wood is mahogany, and the outside size is 15" x 24", the desk section being



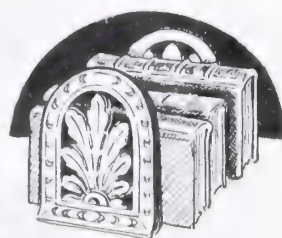
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● High lights for leisure hours are offered by Eleanor Beard's newest Trapunto-quilted chaise cover, which has been christened **CHIGI**. Of crisp taffeta with lining of contrasting taffeta. Cut size, 50x72. Price \$45.00. Matching pillow, 17 x 24, \$12.50. Ship pillow, 17x24, \$12.50. Stag pillow, 13 x 13, \$8.50. Carrying charges added. Write for Leaflet B.

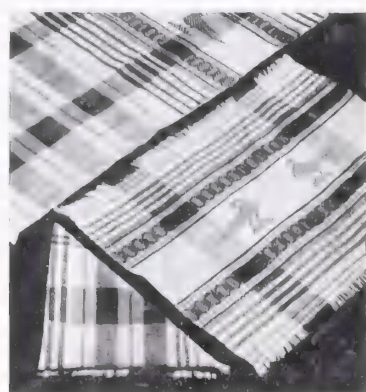
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Two designs exclusive with us in Boston. Hand-rubbed. Bakelite base. Postage prepaid within United States.

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Boston



ZAPOTECAN INDIANS

Weave these unusual luncheon sets in the shadows of the famous ruins at Monte Alban, Mexico.

The bright plaid design in predominating colors of white, green, yellow or blue with strange Indian Birds in red or green make this set ideal for all Informal Occasions. (No birds on white sets.)

There are 8 large place mats, 8 napkins and a runner 16 x 38. Mention colors preferred.

The 17-Pc. Set \$4.25 Postpaid

Our series of illustrated catalogs showing the finest of Mexican Handicrafts will be mailed on receipt of ten cents.

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SANTA FE — NEW MEXICO



ARROW FLOWER HOLDER

Wrought Iron with Wire Basket in White or any desired color 26" long — \$5.00 complete.

Express prepaid

Baphie

Interiors

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this embroidered linen book cover, \$2.75. Materials and chart, complete for making for Christmas, \$1. Book ends to match, \$3.50. Postpaid in U. S. A.

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PALM LEAF Baskets from Singapore — \$1.25 to \$3. Attractive colorful straw purses from Ceylon — 50c to \$2. Hand decorated bowls from Denmark — \$2.50 to \$4.50.

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JARS—shapely and colorful have a fascinating interest.

Send 10c in stamps for a brochure of Bird Baths, Sun Dials, Vases, Benches, etc

GALLOWAY POTTERY
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BRIDGE PRIZES? GIFTS?

Here's a comical little Sicilian burro, drawing his "carretto" which is decorated in gay Neapolitan colors. Donkey's color is green, his ears are cocked at amusing angles. Amalfi pottery.

The pottery ash tray is decorative, the animal "snuffer" useful.

Complete set comprising donkey and cart, ash tray and snuffer, for \$3.50. By express collect, or gift-wrapped and sent prepaid for 50c additional. No stamps.

Carbone IMPORTER

342 Boylston Street, Boston, Mass.

The Metropolitan Museum of Art



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Fourteen new subjects
Photographs and Collotypes

COLOR PRINTS

Reproductions of paintings

CALENDAR, 1934

Illustrated by

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The Flying Cloud

Picture this quaint sailing clipper over a fireplace mantel among Colonial furnishings: suitable size, glaze and coloring. Gift frame with lettered block glass mat \$45.00, black and gold or old maple frame \$22.50 each side.

Send for booklet C-1

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The Museum of Fine Arts, Boston, Mass.

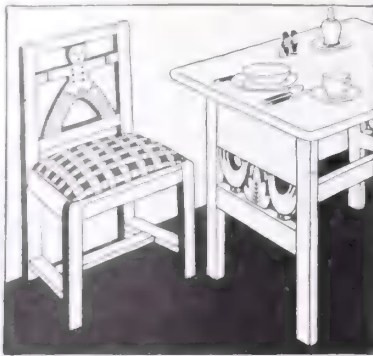


Table and chair in light pine finish; decoration in color. An exclusive CHILDHOOD creation. Upholstered chair with slip seat, \$8.50. Table, \$14.

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when your floors are finished with "61" Quick Drying Varnish. No polishing, rubbing or other care required. NOT slippery! Heelproof, mar-proof and waterproof. Lasts for years on floors, furniture, woodwork, linoleum. Paint and hardware stores sell "61" in Clear, Dull and colors. Color card sent free with dealers' names. PRATT & LAMBERT-INC., 81 Tonawanda St., Buffalo, N. Y.

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"COLUMNE"

MODERN GLASS LAMP

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Excellent modern design. Gleaming solid glass tubes in black base. Concealed wiring. Height—18" \$21. base only

Also, period lighting fixtures, andirons, fire screens, etc. Manufacturer's moderate prices. Catalog sketches on request, or stop in at showrooms.

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THE GOOD LUCK DOOR KNOCKER

This ancient symbol of fortune hand-carved in wood, retaining all the charm handed down through the ages, made with your ward an attractive gift. Send to any address in the United States. Each \$1.50.

Teller's Colonial Hardware 280 Wall St., Kingston, N. Y.

CUALA PRESS, DUBLIN

Illustrations from 1000 original prints and engravings, 1840-1900. For a Little Child, Fairy Hill, Jack & Jane, Boat Car, Evening, \$2.50 each. Island People, \$1.00. Dublin and London religious cards, \$1 for \$1.00. Card Room, Tynagh, 104 Myrtle St., Boston

9 1/2" x 13". The price is \$16.50, express charges collect. Alice H. Marks, 19 East 52nd Street, N. Y. C.

10 A black and white illustration, alas, cannot show you the full charm of this gay pair of pottery urns, for they are an enchanting shade of buttercup yellow, a popular color in decoration this winter. The urns may



be used plain at either end of a mantel, where their graceful classic shape will appear to advantage, or they will be effective filled with ivy or bright flowers. I can also visualize them adorning a long dinner table effectively, especially if accompanied by pale yellow candles and bonbons to carry out the color scheme. The urns have a quaint painted decoration of foliage and berries in rich browns and greens, with tiny emerald sprigs scattered over their plain surfaces and reddish-brown outlines around their tops and bases. They stand 6" high and the price is \$10.00 a pair. They will be shipped express collect. Baphé, Inc., 15 East 48th Street, N. Y. C.

11 For your formal entertaining this winter you may attain that touch of ultimate elegance by this flawless crystal initialed with your individual monogram, and which you may now stock at prices surprisingly low for so much beauty and charm. The glasses shown are of clear, ringing crystal of finest quality, made in a graceful new design with moulded



base and tapering stem. The prices given include engraving with a distinctive three-letter monogram in hand-cut block letters which are ingeniously placed where they will show to the best advantage—that is, the flaring glasses have the monogram on the inside of the rim where it is visible as the glass is emptied, and the straighter glasses display it on the outside. The prices are as follows: 8" water goblet, tall sherbet, low sherbet, cocktail glass, claret or grape-juice glass, and finger bowl (4 1/2" in diameter), all \$1.00 each, with the little cordial glasses 90 cents each. When

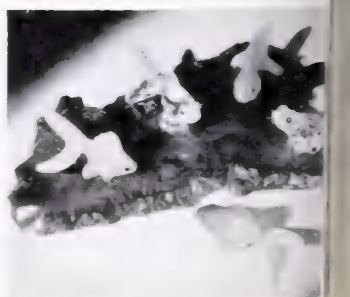
ordering please print name plainly and underline the surname, making the initial very legible, and please also allow ten days to fill the order. No orders will be accepted for less than three glasses, all to be sent express collect. Monoglass Ware Company, 225 East 60th Street, N. Y. C.

12 I wish that the photograph of these bags might be in technicolor so that their very charming colors would show to full advantage. They are handmade of a heavy corded linen material striped in shades of dull apricot, straw, and sand, with the lining of a contrasting silk and handles of the corded linen. Two convenient features are the tab, which is buttoned through the wooden top to ensure against its opening and spilling out the contents, and the small pocket in the lining for one change purse, compact, or any of the



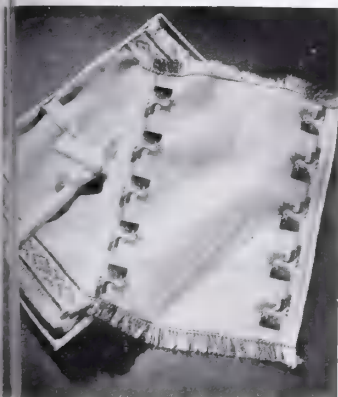
many other small articles which are prone to find their way to the bottom of a handbag. The top and square button, designed and executed by skilled craftsman, are of rubbed black walnut—a delightful contrast to the subtle colors of the bag itself, which is extremely smart and good-looking. The larger bag, which is 11 1/4" x 9 1/2" is priced at \$3.75, and the smaller one, 9 1/4" square, \$3.00, both prepaid. Helen Pearce, 136 Prospect Avenue, Wollaston, Massachusetts

13 Many of us share the Oriental love of fish, either living in decorative reproduction. Here are some unique miniature examples beautifully made of glass, with which you may stock your goldfish bowl if you are tired of feeding live pets. You may arrange them as a charming decoration in your room or on your table. These graceful little creatures come in shaded green, gray, a coral rose 'goldfish color,' as well as a clear crystal, and all, like their accompanying friend, the little crystal frog, have



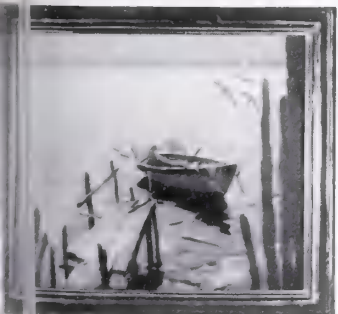
right, intelligent black eyes. The
og may be ordered in green glass if
ou prefer. The base on which they
e posed in our picture is an 8" x 14"
oss section of an Oriental grape-
nit root, with a mellow burl marking
d a rough bark finish on the edge.
ese natural wood stands are popular
Japan, where they are used for
formal arrangements like the above,
as bases for delicate porcelain
ures or bowls. The price of the
n is 75 cents each, of the frog 50
nts, and of the wooden stand
00. Please add 15 cents postage
orders to be shipped outside of
ew York City • Yamanaka & Com-
ny, 680 Fifth Avenue, N. Y. C.

4 Cocktail napkins will be more
in demand than ever very
rtly, and here are some little ones
ported from France that I think are
ticularly attractive as well as very
sonable in price. The fine white
en ones have a gay chanticleer



ern woven into the border in red,
ow, and black. These measure 5"
including the fringe, and cost
\$2.00 a dozen. The others are the
se size, but are of natural-colored
re and have woven borders with
eir red, green, or yellow predomi-
ing in the design. The very reason-
ab price of these is \$2.00 a dozen,
an prices include postage • Mekan-
rnc., 416 Boylston Street, Boston.

Few of us can own original
paintings, but a Copley print,
colored in oils like the one
iluted, is a remarkably satisfactory
tute, and as these prints have



highly spoken of by such artists
s. Stent, Daniel Chester French, and
Gaudens, their artistic merit is
elouched for. This painting by
ny Thieme, a Boston artist
work has won wide recognition,
ttled 'Baiting' and is a very
eal study of a peaceful harbor
er in soft grays and blues. As
luded, the painting measures 15"
inside its two-inch gold frame

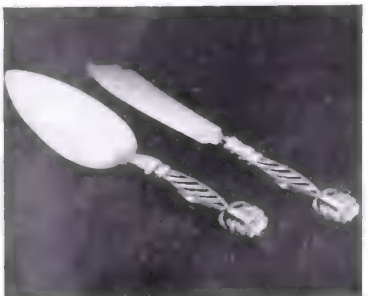
and the price complete is \$30.00,
or \$15.00 for the picture without the
frame. The same picture comes in a
sepia print, unframed, for \$7.50. Prices
include postage • Curtis and Camer-
on, 221 Columbus Avenue, Boston.

16 This beautiful card table not
only will add a decorative note
to your living-room but will prove a
joy to use, for aside from its rigid
construction it has a clever mechanism

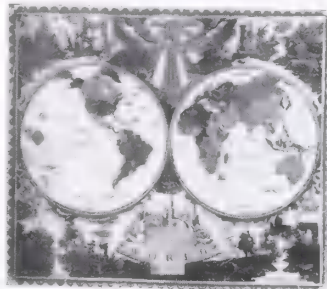


which permits it to be opened or
closed at a touch of the foot. The
frame may be of walnut or of mahogany
as you prefer, and the washable top,
which is made of imitation leather,
may be ordered in a soft green or in
antique parchment color. It has a
charming painted decoration of large,
softly colored pink roses gracefully
entwined with foliage, blue straw-
flowers, and cream-white asters which
form a graceful, informal border
around the table surface. The table
may serve a double purpose, for if
you fold it so that the upper surface is
vertical, it becomes a decorative and
useful fire screen which will be a
pleasing adjunct to your living-room.
The table top is 29" square, and the
price is \$15.00. If you wish you may
order a stunning threefold screen, 68"
tall and decorated to match the table,
for \$65.00. Either sent express col-
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Inc., 540 Madison Avenue, N. Y. C.

17 Jensen silver is known to every
connoisseur for its exquisite
beauty and charm, for each piece is
the work, both in design and in execu-
tion, of a master craftsman, and its
possession is a mark of distinction and
a source of pride. From all the lovely
collection laid out to tempt me at the
New York shop I have chosen these
two pieces to show you, thinking
them to be specially appropriate for
the approaching holidays, or for
choice wedding or anniversary gifts.
They are of solid silver, of course, of
a design called the Carnation, and
pieces any hostess will find useful in



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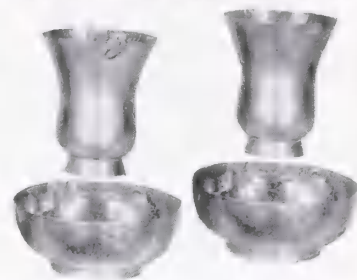


This lovely MAP OF THE WORLD
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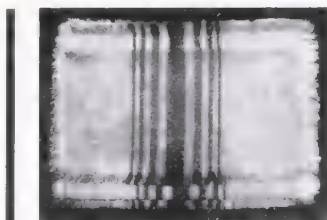
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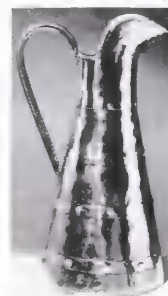


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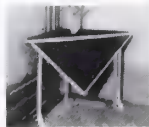
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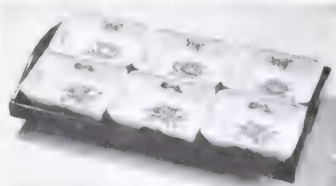
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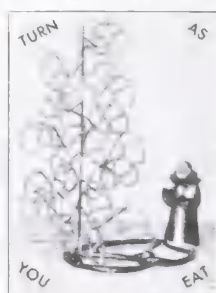


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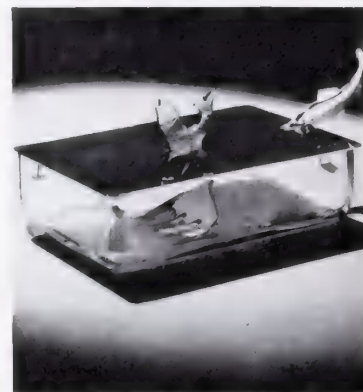
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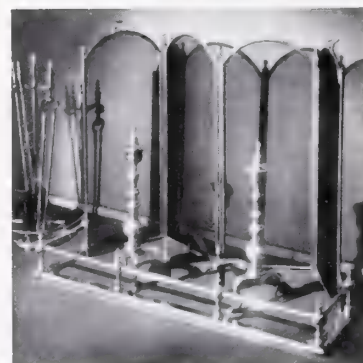
serving fish, pastry, or ice cream. The price of the server is \$35.00 and of the knife \$25.00, carriage included
• Georg Jensen Handmade Silver, Inc., 169 West 57th Street, N. Y. C.

18 Here at last is an ideal dish from which to serve sardines, either direct from the can or removed from it, as you prefer. The heavy



glass dish, which measures 5" x 3 1/4", has a chromium top surmounted by a sardine rampant, and the four-tined fork, also of chromium, has a fish handle to match. If a more attractive or convenient method of serving sardines has been devised, I have yet to hear of it. The price of dish, cover, and fork complete is \$6.00, all shipping charges postpaid • Daniel Low & Company, Salem, Massachusetts.

19 Autumn evenings have a chill which reminds us that we shall soon be lighting comforting fires on our hearths. Here, therefore, is a beautiful assortment of sparkling brass accessories which are offered to House Beautiful readers at prices which will



soon increase. The andirons are solid cast Colonial, 21 1/2" high, for \$9.50; the matching fire set, with a stand having the convenient half-moon base, consists of poker and tongs in solid brass, also a hearth brush with brass handle, complete for \$10.00; the fourfold fire screen is made of heavy black mesh, bound in a solid brass frame with finials to harmonize with the other pieces, priced at \$14.00; the fender, 42" long and 12" deep, is priced at \$9.50. The following combinations are offered: first, andirons, fire set, screen, and fender complete, for \$39.00; second, andirons, fire set, and screen for \$31.00. Crated free and sent express collect • Adolph Silverstone, 21 Allen Street, N. Y. C.

20 If you are looking for a novelty in a plant or flower holder to cheer up some spot in your room

which lacks interest, here is a new design which will be practically sure to draw a flattering comment from any visitor. The oval mirror plaque on the wall is of fine glass with a polished edge, and has an inner incised line repeating the outline for decoration. We have to photograph this as a white surface but in reality it would give a lovely miniature reflection of your room as well as doubling the beauty of the flowers or greenery. The frame is a deep funnel container for vine and flowers are both of brass, heavily silver-plated, and their mellow sheen is becoming to the living plants and their mirrored reflections. The holder is 16" deep over all, the mirror plaque being 13 3/4" long and the funnel 7". This funnel part, by the way, is removable so it is easy to replace its contents when necessary.



The construction is excellent throughout, with the hanging hook strongly riveted to the mirror. The price \$15.00, sent express collect • J. Lehman, 216 East 53rd Street, N. Y.

21 This heavy crystal vase, 8" tall, is splendid for cut flowers for it is so well balanced that it is practically impossible to tip it over and its flaring top is an additional feature which every person who ranges flowers will appreciate. Besides its obvious virtues it is very good looking, for it has a curious corrugated effect with horizontal bands which catch the light pleasingly and give the vase distinction. It impresses me



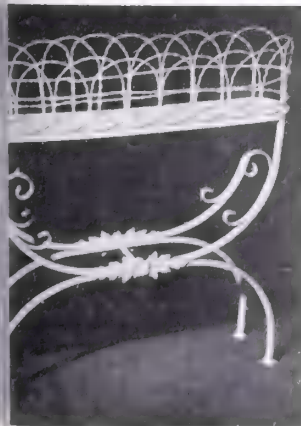
ularly good model for roses, as beautiful stems and leaves would be visible through the clear glass. A lover would be sure to appreciate this beautiful vase. The price is \$10.00, express collect ■ Miss Higgins, 21 East 55th Street, N. Y. C.

The title of this picture savors of the Age of Innocence, for it is called 'Girl with Pet Dove,' but the sophisticated young lady with her



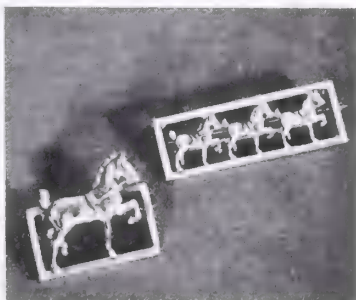
and languid eyes does not deceive us—her studied grace is not pastoral, as you would expect to think by the title. The picture is a print by Tommi Parzinger, and it is daintily colored by hand in pastel colors. The frame is of enamel, with a white mat next to an inner mat of black spring with tiny silver stars, and the note of the rose polka dots on the young lady's dress is repeated in the black mat and the ruby of the dove's eye. The picture size is 18" x 20½", the print being 8" x 10". This smart and interesting print would be a sophisticated decoration for a boudoir or a girl's room. It is \$13.00, express collect ■ Rena Rosenthal, Inc., 381 Madison Avenue, N. Y. C.

Gay buttercup yellow is the new note in decoration this fall, and many accessories are appearing replacing the white which has been popular for so long. I was especially charmed with this plant in the new color, which is especially becoming to growing and a decoration for a sunny window, or if your window does not see the sun, the stand may still hold ferns. A pair of them in front of house windows would bring interest to both the dwellers



and the neighbors during the long winter days. A row of pottery pots in a bright contrasting color like turquoise may be used, or you may have a tinsmith make a large container to fit the basket and fill it with bulbs. The stand is 32" high, the basket part being 30" long and 7½" deep, and the price is \$15.00, including packing. Express collect ■ Hand Craft Shop, 820 Madison Avenue, N. Y. C.

24 If you enjoy animals, but are getting a bit tired of Scotties and other overworked canines, you will appreciate these high-stepping horses designed and wrought by an Italian silversmith who does very beautiful work. The pin with three horses measures 2" x ¾" and costs \$5.00, and the one-horse design measures 1¾" square and costs \$4.50. A very good-looking bracelet made of alternate three- and one-horse links may also be had for \$9.00, and all prices include postage. All ex-



cellent Christmas gifts for any of the younger generation ■ Guglielmo Cini, 384 Boylston Street, Boston.

25 You would have superhuman self-restraint if you could see this white Royal Copenhagen kitten and not want to stroke its smooth, rounded surfaces. There is something



so natural about its cosy slumber that I had to laugh myself when I found the inquisitive little china mouse peering at it from the same shelf, so I popped him into the photograph too. Puss is 5½" long and the mouse 3½", the prices being \$10.00 for the kitten and \$7.50 for the mouse, sent express collect ■ Royal Copenhagen Company, 169 West 57th Street, N. Y. C.

26 The primitive glowing beauty of these antique copper Syrian articles rouses our interest and pleasure at even a glance. Here, hammered in the solid metal, are figures from legends which go back to Bible times, and the shapes as well as the designs have come down the ages unchanged. The tray is a superb decoration, not



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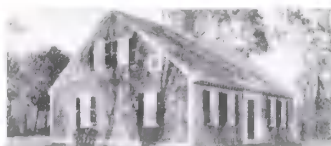
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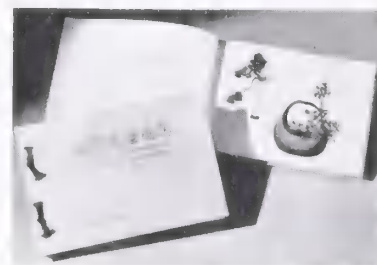
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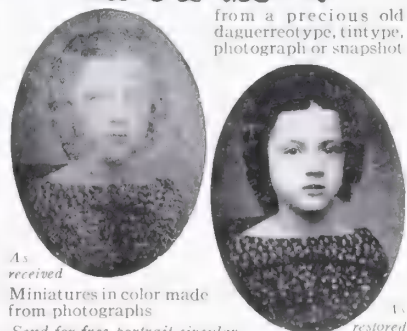
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Leaving Vigo by bus or private motor at a comfortable hour after breakfast, you can cover the sixty miles north to Santiago de Compostela in time for luncheon, after a gorgeous ride over wooded hills with backward looks over land and sea. You will pass groups of gayly dressed peasants market-bound, the men herding flocks of sheep or goats, the women with trays of live chickens and ducks on their heads, sometimes carrying a pig or calf in their arms as well. Their heavy gold earrings bob and their necklaces flash in the sun as their bare feet tramp sturdily through the dust. After luncheon at the inn at Santiago, you will want to inspect the vast pilgrim cathedral, considered the finest example of Early Romanesque in Europe; and you will wander afterward for an hour or two in the crooked, caded streets and sunny squares, where women are filling their water jars at mediaeval stone fountains. Then back to Vigo for dinner at the customary Spanish hour of from nine o'clock on. And, by the way, if you are a shellfish addict, Vigo is your Mecca. The shellfish are sold, already boiled, on the street corners, to be eaten like peanuts as you walk along, and the Continental Hotel displays a fine assortment on a long table, from which you may choose before dining.

If you wish to see a bit of Portugal, you will go south to Oporto, in a few hours or as many days as you like, through Tuy and Valença, where Spain ends with a grand old castle and Portugal begins with another. Here, too, you first meet the blue and white tiled houses and those of whitewashed granite with bright-colored doors,

which are characteristic of the country. Your way lies past the ancient seaside town of Vianna do Castello, now a summer resort of fashion, to the lovely mountain-top shrine of Bom Jesus, set in a grove of eucalyptus, ilex, and acacia trees. Here are good hotels, should you wish to spend the night, and hundreds of cuckoos will sing you to sleep.

Sixteen miles on, the fascinating town of Guimarões awaits you, older than Portugal itself, in whose massive fortress in 1094 the first King of Portugal was born. Beautiful peasant embroideries may be bought here, which may be found nowhere else in the country. At Porto, two hours farther on, you are only six hours from Vigo. The roads are poor, the food good, the hotels clean, the castles glamorous, the forests of unbelievable beauty. You will find it rewarding. — I. H. E.

THE SAN REMO FLOWER MARKET



If you find yourself in lovely San Remo during the winter or spring, get up early one Sunday morning and take a ten-minute tram ride from your seaside hotel down to the wholesale flower market. Arrive before eight o'clock if you can. It is an experience you will never forget.

The immense open sheds cover a space of several acres. All around the edge are parked florists' cars, and the florists themselves are busy circulating among the stalls, buying their week's supply of blooms from the flower farmers who have brought them in during the night. Such freshness, such perfume, such glory of color!

The carnations will be the first to catch your eye. In great bunches whose united stems are a foot thick and three feet long, they are piled in solid sheets of color — crimson, pink, and white. Their perfume is heady, intoxicating. Then there are trailing branches of mimosa, with golden balls and tiny leaves only half opened; flowering shrubs with perfect azalea-like blossoms, white and pink and blood-red, grafted on to a single stalk. Freesias whose cups are delicate gold within, and outside stained with pink or mauve; violets; blue and pink

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It's farther away than most U. S. resorts. But, happily, that gives you a chance to see for yourself just what's going on these days clear across this interesting country of ours. And actually, even from New York, Los Angeles is just three days by train, less than a day by plane.

Climate? Any kind you want, from mountain-top snow to day-long sunshine in the valleys and seashore.

Costs? Here again, plenty of choice, from great resort hotels to modest inns. Generally, costs here are about 16% under the U. S. average, the year 'round . . . far less than resorts having only one brief "season."

And now for ways to have a good time. This isn't bragging; nature simply put them here with lavish generosity!

There's the blue Pacific, with its gay pleasure-isles just offshore. The desert where smart America rides, swims and sun-tans. Nearby are mighty mountains sheltering orange groves and flowers. The foreign atmosphere of ancient Spanish Missions, palm-lined streets, the harbor, and nearby Old Mexico.

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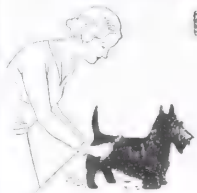
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fragile hyacinths, not the stiff-stalked variety of our own hothouses; slender iris, sweet peas, *Narcissus poeticus*, and daffodils piled in great yellow heaps like so much butter. Most strange and unreal are the anemones, so typical of a Southern spring. Their furry little buds open out in water into a kaleidoscope of exquisite color, like a cluster of tiny nodding Japanese lanterns.

If I could bring home only two flowers from the San Remo market, I should choose the anemones and the freesias. The problem is in deciding what not to buy, for all are exquisite and cheap, the bunches are enormous (for this is a wholesale market), and you know only too well that receptacles are few in your hotel. Twenty-five cents, judiciously spent, will send you home staggering under a load of bloom. — D. D.

A PILGRIMAGE TO YUTAOHE

After you have wandered over the white marble terraces of the Altar of Heaven and the courts and corridors of the Forbidden City, take the train going west from Peiping for Shansi province. In twenty hours you will reach Taiyuanfu, the high-walled capital city.

If you wish to indulge in strings of red carnelian or ropes of amber, fragile green dragon bowls for your breakfast nook, or smooth, black, bronze Buddhas, the Hotel du Cheng-tai across from the station will provide an escort to the old curio shops, hidden in the heart of the city. Yutaohe calls, so don't linger too long.

The four-hour motor ride can be enjoyed in a bus. These are not of the Greyhound breed, however, so unless you wish to make intimate observations on how the Chinese travel, use a private car from Fenchow.

Long ago Marco Polo traveled here. At the Fen River, where he was carried across at a most informal angle on the back of a sturdy riverman, your car will speed across a modern bridge with a familiar rattle of planks. Soon the gleaming blue tiles of the Chin Ssu pagoda appear. It overlooks an ancient temple where cedars and ginkgo trees have shadowed the paved courts for two thousand years.

On into the land of peaches. If it's July, you will stop by the first farmer you come to, singing as he swings along the road to market, two heaped baskets slung from a bamboo shoulder pole. After you have tasted one peach you will want to bargain for all he has, for these Ching Yuan peaches are different — huge, deep red, with cool, sweet juice like the nectar of the gods.

The road winds on past beautifully carved stone arches and miles of trellised grapevines, brooding through the summer.

At Apricot Flower Village the smiling proprietor of the Fen Wine Distillery will be honored to show you the court where the famous fire water is fermented. When he escorts you to the reception room to sample the wine, hot and pungent, he will proudly display the gold medal housed in a glass case which hung around the necks of the Fen bottle at the Paris Exposition.

Then on to Yutaohe, for here is peace. Clouds of blue pigeons rise from the square tower of the village as you turn toward the mountains. They rise and curve a silver flash, then disappear in the niches of the red loess cliff.

Past the Temple of the Galloping Horse, where once a thirsty army, on the point of mutiny, paused as the Prince's horse dashed ahead and, with a mighty leap on to a flat rock, crashed open the prison of a gushing spring. On through poplar groves and avenues of willows, the road leads to the quaint old flour and incense mills strung along the brook. Many have been purchased and slightly remodeled inside.

On cool nights fires roar in the stone fireplaces of the former *shan fan*, the great grinding-room of the mill. Around the court the smaller rooms are now dressing-rooms, and you'll sleep on a deep porch where mountain breezes stray, while high over the trees rises the moon, the white eye of the hills. Perhaps in the night you'll rouse to hear the low tones of the camel bells as a caravan passes on its way to Sinkiang. The you will dream on till the fluting call of a yellow oriole announces the morning, and, if you are very lucky, a marvelous Chinese breakfast on millstone table in the flower-bordered courtyard. — G. K.

DOWN THE PACIFIC

Thanksgiving dinner interrupted by the capture of a 400-pound shark in the opalescent waters off Rarotonga. Spring painting the encircling hill of Wellington's beautiful harbor brilliant gold in late November. Ivory-tinted boys and girls leaving their Australian schools to spend the Christmas holidays of their long summer vacation at the homes of the parents in the Fiji and the Samoa Islands. It seems topsy-turvy, but a this, and so much more, we found by stepping on board a ship at San Francisco one day in early November and following the sun south. Flying fish crossed our bow by day and the Southern Cross swung in the rigging by night.

We caught our first glimpse of tropical island, Tahiti, at dawn. We stood spellbound, while Dame Nature splashed all her colors into a theatrical



unrise behind Papeete's Crown. We stepped off the ship on to the Broom Road where Melville and Stevenson and O'Brien characters lounged, or dreamed in the little French sidewalk café beneath the flame trees.

At Rarotonga, we rode in an outrigger canoe between two coral reefs; listened to the seemingly improbable, but vouched-for, stories of native life told by the island's English doctor; and, for a song, bought a handful of seed pearls from a Chinese who looked like a pirate.

We found aquamarine fishing pools, few Zealand jades, and the most wonderful steamer rugs at Wellington.

We spent a week in exploring Sydney, certainly one of the world's loveliest, but least known, cities. We concluded that its citizens have successfully learned the secret of combining modern efficiency with Old-World leisure.

At Suva, we lunched in an ultra-titish hotel served by self-effacing Indians and bought tortoise-shell boxes surrounded by chattering, fuzzi-faced, tattooed natives who looked though they might remember the life of 'long-pig.'

Samoa! No wonder that its inhabitants are as beautiful as they are happy. They could not be otherwise in such a paradise. We bought tapa cloth, fans, more tortoise-shell boxes, but that we needed them, but simply because we could not resist the smiles these people.

We rode around the island of Oahu, picked our own pineapples, sampled fruit, watched a Japanese print come to life when a water buffalo and its master waded knee-deep in a paddy field. We climaxed the day by dining on the lanai of the Royal Hawaiian Hotel, with Waikiki spread out at our feet.

Then the cliffs of home loomed ahead, and we entered the Golden Gate with a Christmas tree from an Australian forest at our masthead. We crowded enough South Sea romance into seven weeks to last us all — our next, more leisurely, voyage down the Pacific. — E. M. R.

LAND OF GOLDEN PAGODAS

In Ceylon, our steamed out into the calm night, the black smoke from her funnels floating off in my streamer to the clear, starlit, moonless sky. With the glorious dawn we found ourselves anchored miles off the coast of Burma, and the distance a great golden dome shrouded, silhouetted against a brilliant morning sky. Burma may be described as quaint, fascinating, alluring, bewitching, exotic, but nothing characterizes it as perfectly as



'The Land of the Golden Pagodas.' We tendered up the dirty muddy waters of the Rangoon River to Rangoon for a visit to that magnificent and most sacred temple, the Shwe-Dagon Pagoda, built in the shape of a cone and entirely covered with pure gold leaf, whose spire is encrusted with gems valued at thousands of dollars. We had to remove both shoes and stockings before entering this sacred edifice and tread the floors, infested with diseased beggars, barefoot. He is a wise man, indeed, who carries along a bottle of Iysol, towels, and wash cloth for immediate disinfectant after this trip.

While we waited for the sumptuous luncheon which is served at the lovely hotel near the wonderful Tropical Gardens at Rangoon, we were most interestingly entertained by the vividly painted dancing girls who perform, to weird drum music, every day. They wear a grotesque silvery headdress, clean, white, tight-fitting, embroidery waists, and great long-trailing skirts of some brilliant hue. The dance, accompanied by shrill yelling, is a constant twirling affair, and we marveled at the ease with which these trailing skirts are handled.

As you look about you everywhere, everyone seems to be smoking those huge, black, fearsome-looking cheroots, which, by the way, are far less harmful than our own innocent-looking cigarettes.

That which will attract your greatest attention in all your travels through Burma will be the great number of yellow-robed, shingled-headed men carrying huge umbrellas. These are the Buddhist priests. Burma has sometimes been called 'the priest-ridden country,' for, at some time in his life, every boy dons the yellow robe and devotes himself to the study of Buddha's teachings. With all this, however, the gloomy, mysterious atmosphere of India is conspicuously absent. The Burman takes his religion cheerily. As you wander about in and out of the many temples, you will think it is Carnival Day or a street fair, for gathered about in great groups are young and old having a social as well as a religious time. We heard a gong. That summoned all to services which are conducted at various times all day, and between these services the merchants pass to and fro selling their wares, women knit, and brown children romp and scamper over the sacred floors.

As in Ceylon, so in Burma we spent hours watching the elephants at work. We marveled again at their manipulation of the heavy teakwood. They carry it from great distances to the banks of the Rangoon River and here, with simple commands from keepers, they arrange it in huge piles for shipment.

There is much to marvel at, much to wonder about in these Oriental countries, but the most marvelous is that picture of the gem-laden golden spire silhouetted against the morning sky of a tropical day. Nothing can erase that memory. — S. B. A.

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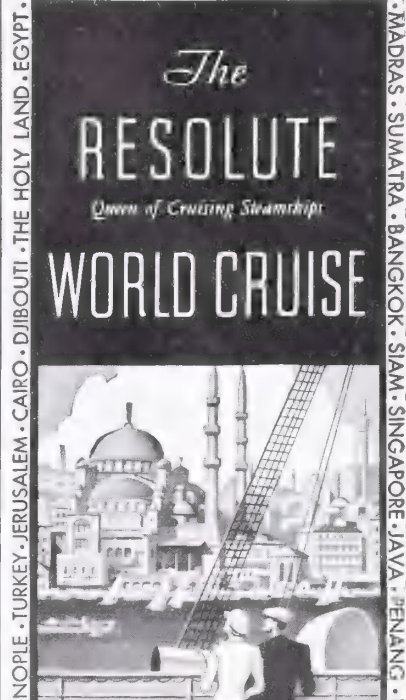
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TABLES



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A small Chippendale book cabinet, a delightfully practical piece. All mahogany or all walnut.



18th Century hostess table, the acme of sociability and comfort. Solid mahogany or huraewood and maple.



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A lovely Georgian coffee table with removable tray. Beautifully carved base. All mahogany or all walnut.



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House Beautiful



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Henry J. Stahlhut, the designer of our cover this month, describes himself as 'a free-lance artist who delights in contributing to the *House Beautiful*.' In addition to this cover, he designed the one for our September issue last year, and his clever drawings and photographic set-ups have enlivened the inner pages of our magazine during the past year. He is a fairly recent graduate of Pratt Institute and has won his spurs in advertising art as well as carrying off prizes in various poster-design and soap-sculpture competitions.

Though a New Englander by birth and choice, Christine Ferry has traveled widely in this country and in Europe. She early became associated editorially with the *Home Needlework Magazine* and later with *Modern Priscilla*. At present she is engaged in writing special feature articles on subjects related to decoration, needlework, and other subjects.

Starting out as a theatrical designer at the age of nineteen, Henry Dreyfuss about six years ago became interested in the industrial field, feeling that there was an enormous opportunity for improving the appearance of everyday objects. Since that time he has designed nearly everything from peanut-butter jars to airplane interiors, and at the age of thirty is already one of the outstanding figures in the field of industrial art.

H. I. Williams was born in Indiana. He attended the Cincinnati Art Academy for four years and afterward worked as a free-lance artist. Later he came to New York as an Art Director. During all these years photography was his hobby, but since 1925 he has devoted all of his time to photography and his hobby has become horses and painting. His photographs, which speak for themselves, appear in the *House Beautiful* practically every month.

Bessie Breuer was at one time Sunday Editor of the *New York Tribune* and has written for the *Ladies' Home Journal*, *Pictorial Review*, *Harper's*, and the *New Yorker*. She is now finishing her first novel, but she considers the fact that in private life she is Mrs. Henry Varnum Poor and the mother of two children rather more important than any of her literary activities.

An unusually solid foundation of instruction in art and architecture underlies Florence Ely Hunn's practice in the decorating field. A year's study in Munich preceded a visit to Greece, and in addition to her work at the Chicago Academy of Fine Arts and the Chicago Art Institute she holds a Ph.B. degree from the University of Chicago. She holds the positions of vice president of the Women Interior Decorators' Association of Chicago and second vice president of the American Institute of Interior Decorators.



Henry J. Stahlhut



Christine Ferry



Henry Dreyfuss



H. I. Williams



Florence Ely Hunn



Bessie Breuer

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AN INDOOR-OUTDOOR ROOM

This spacious dining-room window, reaching from floor to ceiling, frames a woodland panorama which is reflected in a mirrored recess on the opposite side of the room. Silver tea-box paper above a dado of mottled turquoise blue covers the walls and is topped by a band of tomato red. Both carpet and glass curtains are green-blue, and the heavy side draperies are cream color shot with silver. The rarely beautiful modern table is of walnut framed with ebony, and the chairs to match are upholstered in a striped green-blue material. The rounded corners of the room make a nice contrast to the rectangular windowpanes and octagonal table. Paul A. Wood, Architect

PLANNED FOR AIR AND SUNSHINE

By CHRISTINE FERRY

PAUL A. WOOD, Architect

HEGEMAN-HARRIS, Builders



Windowed corners flood the living apartments with sunshine, and the varied heights of the several parts of the structure give it a most interesting exterior — an effect that is considerably enhanced by the hillside situation and the tall trees

White walls of geometric outline silhouetted against a distant green wooded hillside are the first glimpse of the residence of Mr. George Wells at Southbridge, Massachusetts — a modern house which causes the lay person first to gasp at the audacity of its conception and then to revel in the simplicity of line, perfection of detail, and charm of color which characterize it.

Located upon a rocky ledge of the side hill, the white painted walls of brick veneer rise abruptly from the ground with nothing to break the severity of the broad surface of masonry excepting the black steel frames of the rectangular windows of varied sizes, which reflect the structural building lines, and the 'eyebrows' topping the more important ones.

Although the roof is flat, in the manner of the primitive adobe houses of the Southwest, because of the varied heights of the several blocks of the structure and the manner in which they offset from one another there is no feeling of monotony in the repetition of the upright and horizontal lines, but rather one of quiet dignity and arresting charm. Then, too, advantage has been taken of the natural irregularities of the hillside, with the result that the different sides of the house, viewed from various angles, are surprisingly unlike one another.

No matter what the time of day, as the sun swings from east to west, gray shadows cast by projecting angles relieve the severity of the sharp black and white contrasts of the exterior finish, and a little later ivy and purple wisteria will be taught to clamber upon the giant trellises which have been placed against the broader wall spaces.

Lombardy poplars frame the large window which dominates one side of the penthouse block, and some planting of an evergreen nature has been done near the approach to the house from the

drive, but in the main there has been little effort to divert attention from the lofty pines and other native trees which cluster about the house on all sides.

The spacious rectangular windows, both horizontal and upright, which break up the exterior wall surfaces in a very decorative manner also provide an abundance of sunshine and light for the interior. Many are framed to open outward full length, casement-fashion, and even the larger ones are so contrived that sections may be opened to make it possible to step out on to the terrace from the living-room, or to allow the outdoor air to sweep through the house. There are no gloomy corners in this dwelling.

In the living-room, broad windows finish flush with the floor and ceiling on each side of the angles of two projecting corners, and the square conservatory breakfast-room is also constructed with windowed corners, which not only flood the apartment with sunshine and light, but afford an almost panoramic picture of the surrounding landscape and permit the eye to follow the beautiful lines of the tree trunks upward from the ground until they are lost among the drooping branches of the leafy tops.

Practically all of the family living apartments are placed on the sunny side of the house, while the entrance hall, the main staircase, and the corridors communicating with the rooms on the second floor occupy the less desirable northern exposure facing the drive.

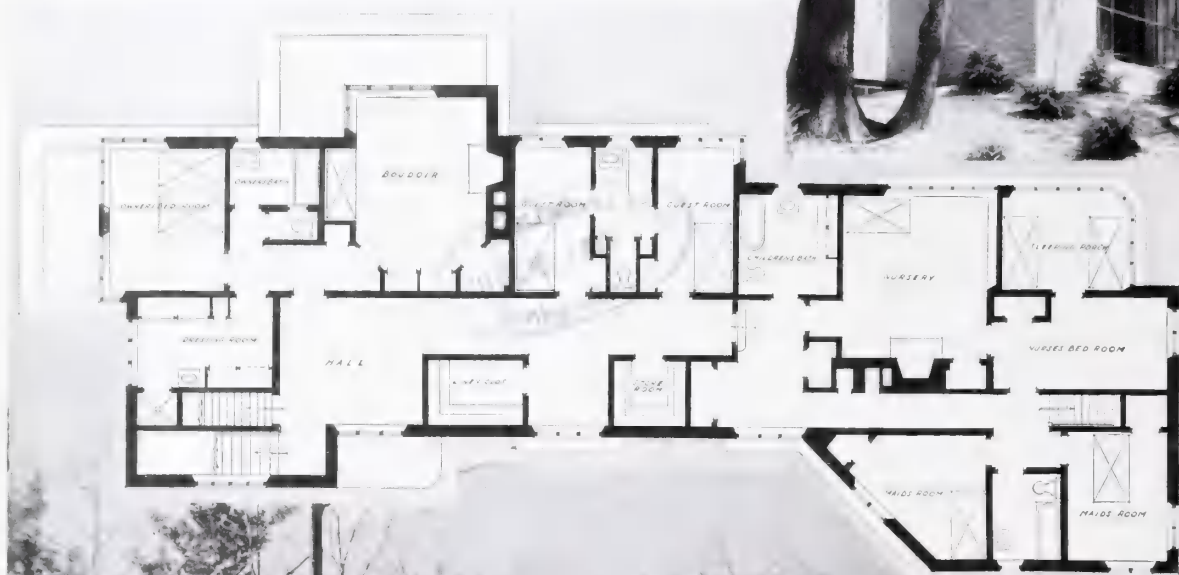
In the interior, modern efficiency has minimized the processes of household engineering almost to the absolute zero, and it is difficult to conceive of a dwelling better equipped for the business of living. There is apparently a place for everything, from the cupboards and trays for personal apparel, which line the walls of

boydair and dressing-room, and others containing the wardrobe of the small daughter of the family, equipped with hangers suspended at exactly the right height for her personal use, to a nursery bathroom replete with every possible convenience for the physical development of the infant member, spacious closets for household linens and blankets, cupboards for pantry and kitchen supplies, and a well-ventilated underground cold room for the storage of food stuffs.

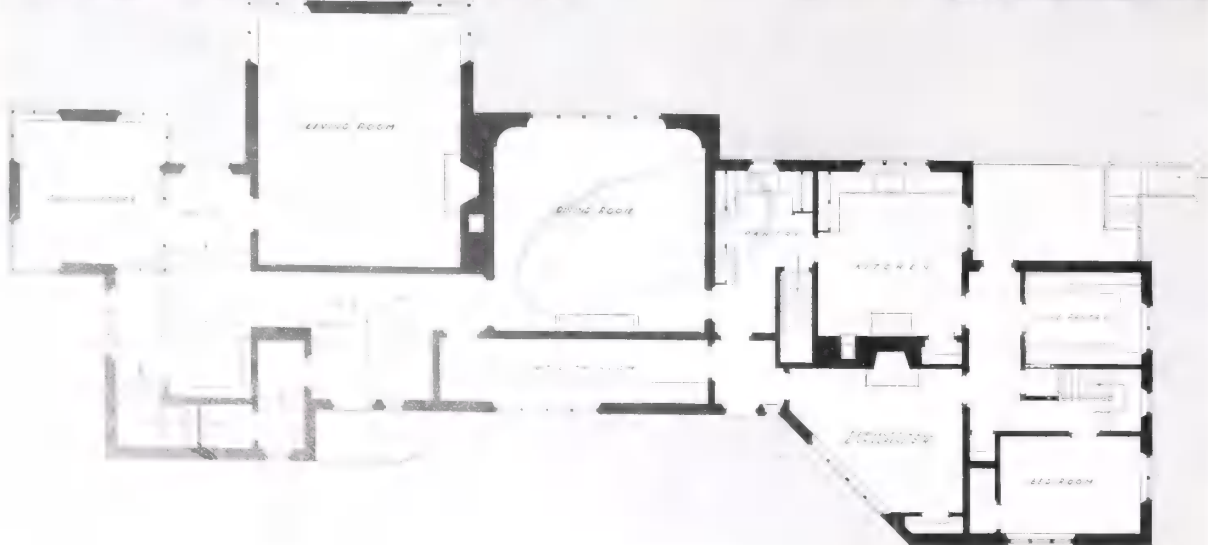
Another adjunct to orderly housekeeping is the utility room on the ground floor, with its well-lighted, conveniently arranged work bench and easily accessible drawers and cupboards — an apartment through which pass all packages coming into the house, with their attendant muss. Here, behind cupboard doors, are also to be found the hundred and one indispensables to orderly household routine, the variety of holders necessary for the proper arrangement



A study in angles showing the large dining-room window and a glimpse of the projecting living-room



The approach to the house shows the northern exposure and the penthouse block with its dramatic window



The plans illustrate how successfully the family living apartments have been arranged on the sunny side of the house. The utility room is a very interesting feature



DO NOT PUT
BOOKS ON

The rounded corners of this wing demonstrate that modernity in architecture is not restricted to angles. The black steel frames of the rectangular windows set in white painted walls of brick veneer reflect the structural building lines, which are also emphasized by severely simple black railings bounding porch and stairway

of different types of flowers, the boxes, wrappings, and miscellaneous items too numerous to mention — all readily available when needed and equally accessible from both front and rear entrances.

And yet, closets, cupboards, and conveniently arranged apartments are by no means expressive of all the thoughtful consideration that has been given to the construction of a dwelling in which the mechanics of housekeeping have been simplified to the *n*th degree. Interior finish in the form of decorative dust-catchers is conspicuous by its absence. Baseboards finish flush with the plastered walls, windows and doorways are cased in the simplest possible manner, and there are no mouldings between ceilings and side walls.

'But,' someone asks, 'does not this absence of ornamental trim result in a displeasing severity?' The answer is 'No.' On the contrary, the simple treatment is conducive to an atmosphere of restfulness, too often absent in dwellings finished in a more decorative manner, and permits a dramatic use of color which more than compensates for lack of ornament in both exterior and interior finish.

From the entrance level, the visitor steps down into a rectangular hallway having rough plaster walls colored a warm golden buff, an oak floor stained with sea-blue in such a manner as not to lose the natural graining of the wood, and baseboards painted dark wine color. To the right and left the eye catches glimpses of other apartments which are arresting both in color and in decorative treatment. In one direction a doorway opens into a dining-room having walls covered with silver tea-box paper above a dado

of Japanese paper of an oatmeal texture in the color of turquoise matrix, through which may be glimpsed a coral ground. The floor is carpeted with green-blue, the windowed side of the room has sheer glass curtains in the same color, accompanied by heavy side draperies of a creamy material shot with silver, and for color accent a narrow painted band of tomato red finishes the top of the silver-papered walls.

On the side opposite the window, which rises from floor level to ceiling and opens upon the terrace, there is a mirrored recess, horizontally rectangular in shape, which is placed at exactly the height to reflect the outdoor woodland vista to guests seated with their backs to the window. It also reflects the decorative pieces of choice silver placed within it. The only lighting fixtures in this room are concealed within the top of this recess, the reflected light from the mirrored sides, picked up by the silver-papered walls, providing ample illumination in conjunction with the candles of the dinner hour. A rarely beautiful table of modern design, of walnut framed with ebony, and corresponding chairs upholstered in a striped green-blue mixture, are the only items of furniture. Although the walls are undecorated, the seaming of the small oblong sheets of silver paper in itself relieves the surface of any feeling of monotony. While in cold type this decorative scheme may, perhaps, appear daring, the result is a rarely beautiful background for formal dinner occasions — every detail of table appointments being thoughtfully worked out to accord with it.

At the staircase end of the hallway, steps lead downward to the level of the conservatory breakfast-room, whose walls and ceiling are geometrically blocked off in varied shades of green, and to the living-room opening to the right — a commodious square apartment with the windowed corners previously referred to.

Here the color scheme takes its cue from the painting of a desert scene of the American Southwest — cactus and sagebrush in the foreground — which hangs above the fireplace. A pastel shade of apricot-buff is used to color the rough-plastered walls and the floor is carpeted with sage — a grayed tone of green which not only is very restful, but provides a perfect background for the walnut and ebony furniture of modernistic outline, with its rust-color upholstery. Very dramatic and perfectly suited to the room are window hangings of woolen homespun, woven in Ireland, which are banded horizontally with five-inch stripes of lemon-yellow, rust, and chocolate-brown on creamy warp threads, a color combination which echoes that of the furniture and is repeated in the lounge cushions.

The coloring of this room, it will be noted, although warm, is less intensive than either the dining-room or the hall — apartments occupied only for short periods of time, or through which one passes only occasionally, and which (*Continued on page 220*)



Opening from the colorful entrance hallway is the conservatory breakfast-room, with tall windows flanking each corner and with walls and ceiling geometrically patterned in tones of soft light green

[illegible]

selected by Harriet von Schmidt

Photographs by Caroline Whiting



At the right are shown a variety of tie-backs and curtain poles, from the strictly traditional to the ultra-modern. These represent a variety of materials, including glass and metal. For neoclassic draperies, miniatures of Napoleon and Josephine, formal glass flowers, and classical motifs in bronze and brass are appropriate for tie-backs. Large clusters of sparkling colored-glass posies, prim rosettes, and anaglyptic ornaments may hold Victorian curtains. Rods and poles also come in various new and revived forms in glass, metals, and painted wood; although the oldest of drapery accessories, these can still be made the most significant. Shown by courtesy of R. H. Macy, W. & J. Sloane, Lord & Taylor, J. A. Lehman, and B. Altman & Company.

TAILORED IN STRIPES

The use of distinctive imported fabrics is a welcome new feature in ready-made draperies. These rough cotton curtains are striped in tones of brown shading to beige, and are also available in beetle green, or in wine red shading to beige. A dark brown painted curtain pole and white rings add to the smartness of this window treatment. Courtesy of Lord & Taylor

DISTINCTLY FEMININE

Although the prim daintiness of these lace-trimmed curtains of rayon satin marks them as Victorian, they would be appropriate for a feminine boudoir of any period. Their effect is enhanced by the scalloped and swagged valance of paper with which they are fittingly combined. They may be had in either pastel or darker shades. Courtesy of B. Altman & Company





TAFFETA GOES BOUFFANT

Bouffant taffeta draperies are still with us, but are so modified that they strike an entirely new note. This season they bridge the hiatus between our desire for simplicity and elegance. Styled for an Empire or Louis room, these draperies would be equally at home in the more feminine type of modern boudoir. Courtesy of Lord & Taylor

DIAGONAL FRINGES

Not content with edging practically everything new, fringe now marches across our draperies, and in a most effective manner. The smart red and white of these draperies is emphasized by a white and red cornice board and white Venetian blinds. The material used is a new woolen with nap finish which comes in many colors. Courtesy of Lord & Taylor



An interesting invasion of design into the workaday world is seen in this turnstile, designed by John Vassos, in the Empire State Building

EVERYDAY BEAUTY

By HENRY DREYFUSS

Aside from the fact that it was forbidden, Eve probably selected the well-known apple because it was the best-looking apple on the tree. And had it been little and dried up and unattractive, Adam would probably have refused to eat it. And so it has been woman's business from time immemorial to surround herself and her family with the most pleasant environment obtainable. This insatiable feminine demand for newer and more attractive objects has caused men to devote their time and energies to satisfying this desire.

And so our new movement of industrial design has its roots deeply implanted in history and human nature. However, as in all things, there have been many 'dead' periods in the development of design progress, when beauty has been second to comfort and convenience. This was especially true of America in the beginning of her mass-production era when business was so busy supplying the new conveniences and turning them out at a low price that it forgot entirely about how they looked and thought only of what they did and how much they cost. Price, under increasingly severe competition, gradually assumed great proportion in the minds of manufacturers and little attention was given to other angles. Consequently our homes were filled with atrocious-looking conveniences — big, heavy, and bulky — which we endured because they promised greater comfort and ease. True, we all demand comfort first, but the realization that comfort can be combined with beauty is only now coming into its own. This realization was not reached

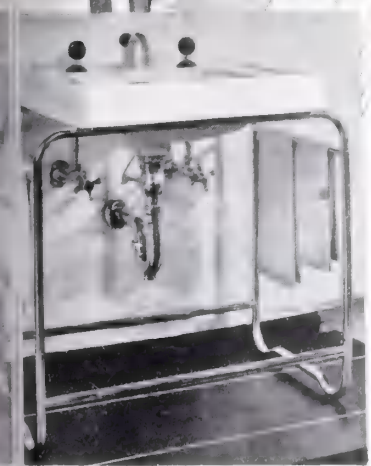
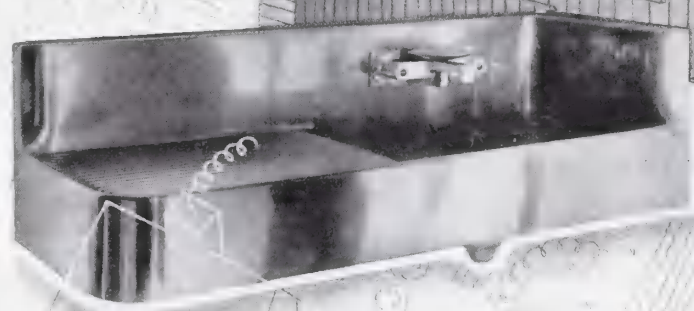
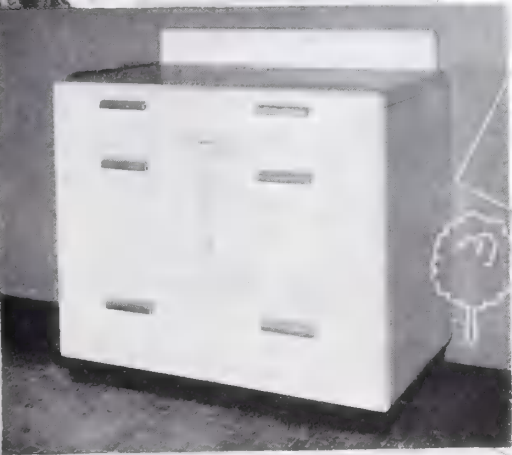
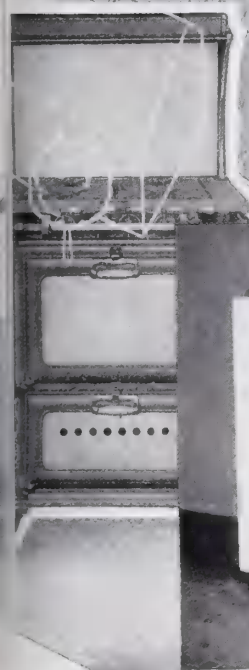
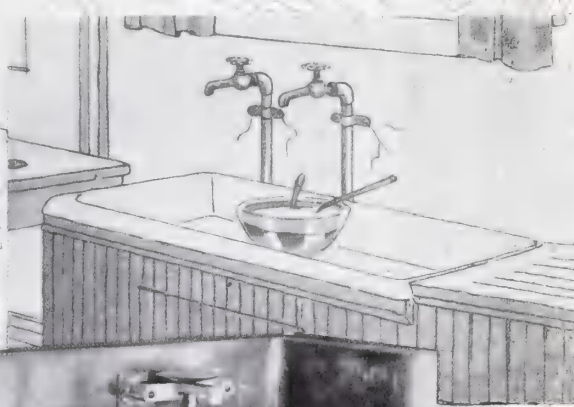
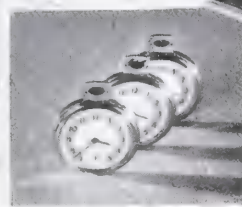
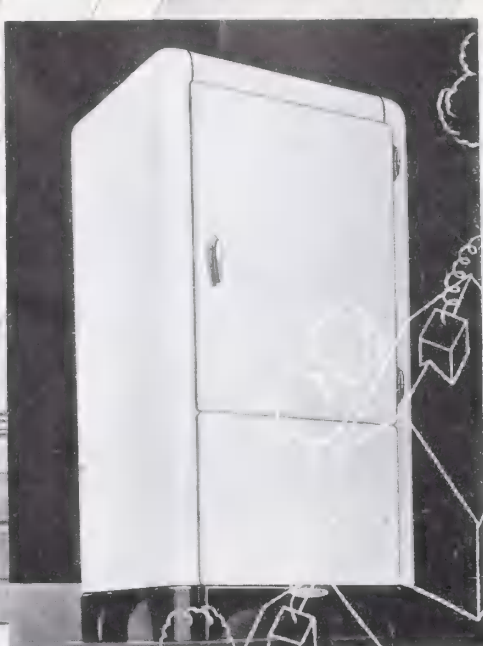
because of a purely aesthetic ideal on the part of manufacturers to improve our civilization, but mainly because, in the effort to beat price wars with some weapon beside price tags, it has meant, in the past few years, actual dollars and cents. Both men and women — but especially women — are more discriminating in their buying to-day and will select the object which is best-looking, assuming, of course, that its efficiency is on a par with its competitors. The aesthetic point of view of practical objects is, then, a tremendously powerful and influential factor in the buying, selecting, and selling of merchandise.

Look around you and observe the changes that are taking place in your everyday surroundings. Your kitchen has, or may have, a new, good-looking refrigerator, sink, or stove. Your pots and pans, the jars and cans in which you buy your food, the convenience gadgets you use, the cabinets containing your china and glass and the china and glass itself, the linoleum on which you walk, the lighting fixtures, all are undergoing improvement in design so as to make them appear more attractive. Observe the new washing machine in your laundry, radically different, better-looking, and more convenient. Look in your living-room and bedrooms — new designs in furniture, new materials and color combinations, new practical utilization of space tastefully designed. Note the radical new ideas and conveniences in your bathrooms. Look at the car parked outside your door with its stream lines and well-designed interiors. Observe the new business machines in your offices as you pass through. New forms and colors, greater simplicity and better taste, are all reflected in the multitude of objects undergoing the operation of design and redesign. The illustrations show only a few of the better-looking things within the reach of all.

You may well wonder how this has all come about and who and what are behind it — aside from the all-important feminine instinct and demand. The amount of effort and talent and money which accompanies the task of putting beauty into our practical lives is enormous. The manufacturers who take pride in their products — and the majority of them do — and the small group of designers working in this industrial field are coöperating to achieve the same end and reach a common goal of good taste. The manufacturers are interested in making sales, and design has proved a great boon to business increase. The designer, for his part, is establishing a new kind of art. And Eve cares only about how the product looks!

The term 'art' usually conveys to people the idea of pictures, or a two-dimension conception, length and width. Industrial design generally deals with three dimensions, — length, width, and depth, — and is concerned with fundamental shapes and forms. The successful designer is a practical business man and merchandiser in addition to being an artist, and must comprehend fully the manufacturer's and engineer's problems before starting to work on a design — he must be an interpreter of trends and tastes and meet the wants and desires of the many rather than the few. To indicate color schemes and add decoration — to do what the average layman terms 'dressing it up' — does not constitute the job of the designer. Rather does he deal with the fundamental

Further evidence of the increased use of better-designed objects along Main Street is offered by the photomontage at the right, in which many of the things in daily use yesterday and those that are common to-day are vividly contrasted. The creators of these designs are as follows: light fixture and sink, Gustav Jensen; refrigerator, Lurelle Guild; the pocket Bens, Baby Ben, and Big Ben, also the washing machine, Henry Dreyfuss; the gas stove, Norman Bel Geddes; the tubular lavatory, George Sakier; the Marmon car, Walter Dorwin Teague; the Skippy-Racer, Van Doren & Rideout





This Stormoguide in bakelite was designed by Walter Dorwin Teague, and the cheese board below, of wood with enamel steel trays, by Russel Wright

functions of the object and translate those functions into new forms, simplifying and eliminating the unnecessary. Color and materials are, of course, important tools with which the designer works, but final results are only achieved successfully after the primary principles have been established.

Only a decade old, the modern design movement is an established profession and is coming to be recognized as an integral part of our industrial life, influencing in turn our everyday life. The progress made in the past few years has been especially rapid, in that our much-overworked depression, showing up the weak points of merchandise, spotted the need for good appearance. And so manufacturers began giving attention to a long-neglected factor in satisfying public demand and started a new bandwagon! The public, — bless its soul, — having had a taste of beauty combined with comfort, increases its demand for more, and will in the future give acceptance to only those products which are of good appearance. Design has proved a wise investment and is raising the standards of merchandise to a higher level.

The designer and the design movement are unique in our modern life, playing a different rôle than they have heretofore. Every age has had its art, and the men engaged in this profession have contributed their talents to its perfection. The Greeks had their school of classic simplicity; the Romans their own individual characteristics; the Renaissance reflected a new spirit and produced a great art perfected by great artists; the Empire established a school peculiar to its age; England produced its Victorian design — and in America we adapted to our own needs and standards English styles, producing our Colonial and Federal schools. The characteristics of each type of art were developed by the different artists and craftsmen working in their studios and shops. Every art of every age has reflected the tempo of that age and develops from the life and tastes of the people of that period. The craftsmen and artists throughout history have almost always been one and the same person, and it was with the development of the machine and mass-production age that the functions became divided.

To-day, designers and craftsmen have their particular work and the artist's ideas. Formerly, an artist was related to one particular art and his design was an expression of his knowledge of that art. To-day the designer, hopping from one problem to another in the pursuit of twenty-four hours, does not confine himself to

close specialization as a rule, but delves into many crafts and businesses. Of course he must have a thorough knowledge of the manufacturing processes and materials with which he is to work in a particular field, but the application of combined knowledge to a particular problem often widens the limitations of that field. The scope of a designer's point of view and activity is broad and varied, and one of his greatest contributions to business is his extensive knowledge of many crafts, and his ability to apply the fundamental principles of good taste and design to diversified businesses.

Quick to appreciate new inventions and ideas in relation to many fields, America has always leaned heavily upon European talent for introduction of new, progressive ideas in art, and been slow to build any activity of its own in this profession. It was only during the war that we awakened to our dependence and found the necessity of establishing a school of our own. The burst of what was heralded as 'a new era of modern American design' took place in the twenties, much to our detriment. The atrocious designs rampant everywhere placed an enormous obstacle in the path of designers, who had to hurdle the prejudice established by the reaction before any recognition of really good design could take place. This prejudice has been overcome in part, and those excellently designed sections of the World's Fair will undoubtedly go a long way toward promoting in the public mind the idea that good modern design does not have to be 'modernistic.' ('Modernistic' is rightly used to describe the odd-looking objects thrown together to look extreme and outlandish, while the word 'modern' or 'contemporary' denotes the spirit of to-day interpreted in good taste.) Modernistic is outmoded, although occasionally we find traces of it here and there.

Modern design is establishing in a sound manner a new kind of art which will influence tremendously our tastes and environment. It is functioning constantly to improve the appearance of all things. Our homes already reflect this change inside and out; our offices are more pleasant places in which to work; our transportation fields are making large steps forward in promoting beauty and comfort. The limitations in manufacturing and materials are looked upon as challenges by the designer, and with the coöperation of manufacturers and engineers they will gradually be overcome.

Mother Eve had a comparatively simple problem in selecting her apple. All her daughter Eves have, in their complicated lives, much greater decisions to make in selecting their apples. Shopping is Eve's favorite sport, — and probably always will be, — and though husbands and fathers may groan, they are happy and content with her natural instinct to discriminate between the bad-looking and good-looking objects she buys. And Eve's men — manufacturers, retailers, and designers — make their dollars and cents multiply by striving to satisfy her demand for beauty.





AWARDED

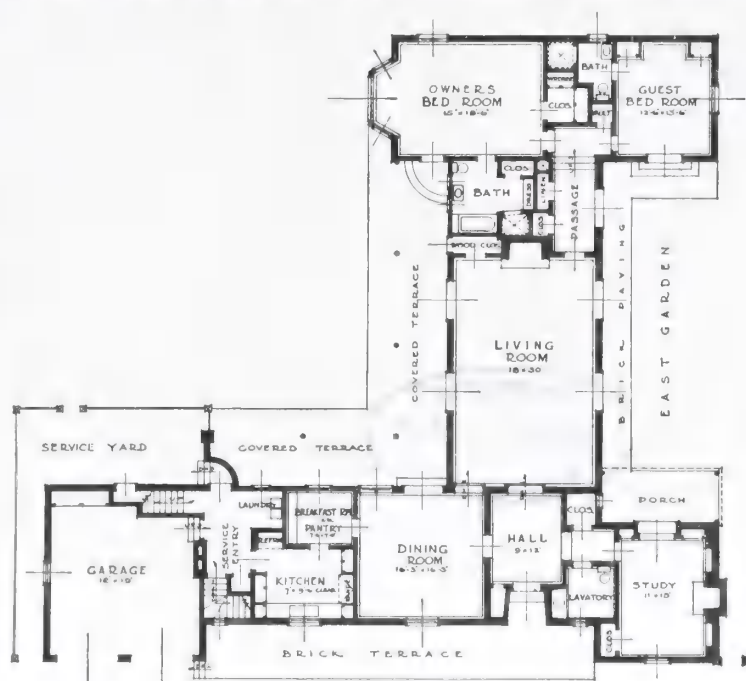
HONORABLE MENTION

In the Western Group of Houses submitted in
the House Beautiful Small-House

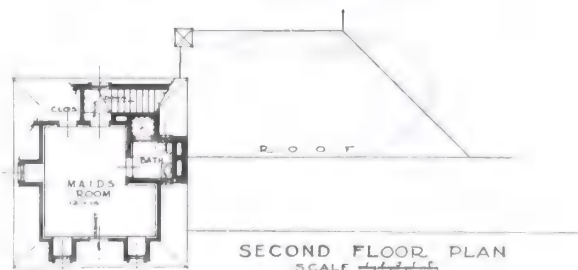
Competition

RALPH C. FLEWELLING, ARCHITECT

Nine fine old oak trees helped to determine the location of this house belonging to Mr. and Mrs. Walter W. Fox of Pasadena, and also its low roof line, and the plan has been well worked out to give all the rooms cross circulation. The walls are of common brick veneer, painted white containing a small amount of umber, and the roof is of slate ranging in color from greens to bluish purple. The shutters are painted a light olive green and all other exterior woodwork is painted to match the tone of the house



FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"



SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"



Reading bookwise, these are: (1) a Waverley print showing larkspur and hibiscus in natural colors on different-colored grounds; (2) Waverley print, 'Topaz' design in gold, green, ciel, white, and other colors; (3) prize-winning design with dark figures on white or light on dark; (4) Directoire feather design in a wide range of colors; (5) Chinese design in many colors, including ivory, Chinese red, plum, and melon; (6) swan design on linen in several combinations of color; (7) plaid linen in yellows and browns, greens, and other combinations; (8) 'Afternoon in Autumn' design in fine percale on green, blue, yellow, black, or rust ground; (9) Venetian-blind design in a large color range; (10) cameo design reproduced from an old document in white on different grounds. Numbers 1, 2, and 8, from R. H. Macy; 3 and 10 from Johnson & Faulkner; 4 and 5 from W. & J. Sloane; 6, 7, and 9 from Lord & Taylor

SOME OF

THE NEW CHINTZES

STAGING A FLOWER SHOW

1. Where to hold it; Necessary organization; What to call it; When to have it, and miscellaneous admonitions

By HELEN PAGE WODELL



The flower shows in this country have been a vital factor in developing more attractive individual gardens, villages, towns, and highways. The sudden rise to popularity of the outdoor living-room, which in a large measure supplants the sun porch of an earlier period, has been stimulated by the flower shows. Gardening and plant arrangement for atmosphere in and about the home have been fostered by the fascinating exhibits of this type that the larger flower shows have encouraged.

With the increasing interest in these shows and their widespread benefits there has arisen a great need for suitable buildings in which to stage them. Some towns are fortunate in the possession of horticultural halls, but these are few and far between. The ideal horticultural building should have a large exhibition hall with galleries, space for extra exhibits, and rooms for lecture courses and illustrated lectures. Kitchen facilities are a necessity. The ideal building should also include a garden library and a garden centre, as well as offices for various horticultural societies.

Confronted with the scarcity of horticultural halls, the first concern of any group in the community planning a flower show is, Where to hold it? An art gallery, a ballroom, a club or large private house, affords the best setting for the smaller show. An armory or gymnasium taxes the strength and ingenuity of the decorating committee, because of the barnlike construction and wealth of unsightly apparatus that makes an unfortunate background.

A tent is also undesirable, because of poor lighting and in summer the extreme heat. If the sides are raised to admit air, then there is usually the wind to reckon with. Least desirable of all places is a windy verandah, especially when cut flowers are shown either as specimens or as artistic arrangements. A show held in the open is most impractical, with vases being tipped over and broken and artistic arrangements soon disarranged.

The usual time to allow for planning and staging a flower show is from six months to a year. This allows both show committees and exhibitors time to work out an interesting programme, to provide a proper setting, and to prepare successful exhibits.

The organization needed varies according to the size of the show. For the average garden-club flower show a chairman and six or seven sub-chairmen as heads of various committees, with a show secretary and treasurer, are sufficient. But the success of the undertaking depends upon the selection of a chairman. A good chairman is born, not made, and must have the happy faculty of making others work for her. A certain type of person attempts to do everything herself and the result is usually a poor show and a nervous wreck. The show chairman should appoint sub-chairmen, who in turn select their own committees for the divisions: Staging, Classification, Decorating, Publicity, Hospitality, Transportation.

Choosing a name is a question that usually arises after the organization is formed and a place to hold the show has been decided upon. And here the best policy is to avoid being too specific. Our climate is peculiar and our seasons vary. For several years garden clubs in northern New Jersey held what they called the 'Coöperative Rose Show.' In two different instances this show was staged with not more than three rose exhibits, in spite of the fact that one exhibitor, with a sense of humor and a faculty for gross exaggeration, declared that she had sat up night after night keeping hot-water bottles on her rose bushes. The season was late and a wealth of iris and early perennials made a spectacular display, but the roses refused to appear. After this experience it was voted to change the name to the 'Spring Flower Show,' and a great weight was thereby lifted from the anxious minds of the hostess club the following year.

The date for a show must often be decided long in advance. In deciding this it has been most helpful to be able to compare notes made in garden diaries kept by club members over a period of years. If several members keep a record of the blooming period of each plant, these, when compared, will show slight seasonal variations and a difference in the blooming period in a number of gardens.

A fault found in many flower-show schedules, for flowers grown out of doors, is the number of classes that have to be scratched because they are not seasonable. Empty classes do not add to a show and they will not occur if these garden records are carefully kept and consulted.

Having chosen a place, a name, and a date, the chairman should have a plan drawn to scale and blueprinted of all the available floor space to be occupied, and present copies to the chairmen of the several committees. Upon this plan the staging of the show is readily worked out.

A flower show should be beautiful, inspiring, and educational, and for the achievement of these objectives the staging, classification, and decorating committees are directly responsible.

Good staging demands that the various exhibits be given proper places. For instance, artistic arrangements should be kept together, as should specimen exhibits; and gardens or sections of gardens, pools, garden statuary, and any architectural features should be arranged for a unified effect.

Someone with an appreciation of beauty has said: —

Whatever tires the eye is ugly,
Whatever does not tire the eye is beautiful.

This is an invaluable axiom for the staging committee to remember, for overcrowding is one of the commonest faults in flower shows, both in staging and in exhibits. If (*Continued on page 222*)



WITH THE MAN IN MIND

TWO ROOMS SHOWN AT A CURRENT
NEW YORK EXHIBITION

The two rooms illustrated here are among those on display at Forward House at Macy's. The room shown on this page and in the upper illustration on the opposite page is a living-room-bedroom apartment designed for a man. The walls are in dark green leather paper, and the floor is covered with gray linoleum with a stunning great zebra rug spread before the black and white fireplace. The couch, an end of which shows at the right, is covered in a modern striped fabric, and the side chair is upholstered in white leather. The bed is placed in an alcove separated from the room by a screen painted gray to harmonize with the window hangings and bed cover of a modern-weave rough silk. The chairs of lattice-back mahogany have seats of antique gold satin; the floor lamp is of cork and chromium



The studio shown below has Masonite walls on three sides (seen at the extreme right of the illustration) and the fourth of white with copper panels set between the windows. The fireplace has a surround of copper and aluminum; the chaise longue is of brilliant sea-blue suède cloth; the armchairs are upholstered in a heavy material with stripes of beige, off-white, and brown, while the floor is covered with an Algerian carpet having a border of dark brown and a centre of café au lait. The sturdy rubber plants in the painted tubs are a final masculine touch





The Italian aster (*Aster amellus*) has large solitary blue flowers, excellent for cutting, and grows very well in any garden soil

ASTER, THE STAR FLOWER

By STEPHEN F. HAMBLIN

This is a very large and perplexing group to the botanist, and the gardener retaliates by not planting many of them. Perhaps some two hundred species names are to be depended on, but some botanists make many more names. This is essentially an American flower; there are more than sixty species wild in the fields east of the Mississippi, though not as many in the far West. Europe has few species, but China and the Himalayas are yielding many score. All are hardy perennials, save a few annuals which are never cultivated. They differ only in height and date of bloom, for the color must be purple or white, and while some flower heads are large and solitary, and others rather small and clustered, the effect is much the same. They are the easiest and most showy of the composites with purple flowers. Erigeron is about the only similar group. This has more and narrower rays, the bracts at the back of the flower very narrow and of equal length. As garden plants these are not as willing to grow as the asters. Boltonia is an aster with white or purplish flowers, but the little green bracts at the back of the flower are in two rows only. Except for these two, any plant in a garden that looks like an aster is probably just that — whatever the species may be. There is no one monograph that will help you with all the species of the world.

The botanical name comes from the Greek word for a star, and a spray of the little white flowers is a whole Milky Way. The alpine aster is quite distinct. This is Rock aster (*A. alpinus*), less than a foot tall, tufted at the base, with rather large solitary flowers, purple, blue, or white. These begin the autumn season by blooming in June and July, and the seed is ripe in late July. While this

is an easy and common species, I find that it grows best in garden soil with some moisture. In stony gravel with no summer rain it dwindles away.

I have lost most of the Asiatic alpine asters from starvation and drought. By 'rock garden' for these we mean soil of some fertility and summer moisture, with rain at times. The original *A. alpinus* is wild in the hills of Europe and Asia, and in our Rockies as well. There are many named garden forms, with larger flowers or clearer colors than the original purple. These must be increased from division, but seed will give good varieties. Any aster with big solitary heads in June is probably Rock aster. The improved forms in this country are: *A. albus*, *albus grandiflorus*, *magnificus*, and *speciosus albus*, all white; Dark Beauty and *speciosus*, blue; while *roseus*, *rubra*, Goliath, and Mauve Queen are more rosy red than the type.

From foreign seed, perhaps plants in a few cases in this country, you may try related kinds from far China. Big Bear aster (*A. farreri*) preserves the memory of Reginald Farrer. It is Rock aster with longer and wider purple ray flowers. *A. brachytrichus* (Shorthair aster), *A. delavayi* (Delavay aster), *A. heterochaeta* (Everest aster), *A. subcaeruleus* (India aster), *A. oreophilus* (Little Bear aster), *A. himalaicus* (Himalayan aster), *A. purdomi* (Purdom aster), *A. thomsonii* (Thomson aster), *A. tricephalus* (Three-head aster), *A. stracheyi* (Strachey aster), *A. forrestii* (Forrest aster), *A. yunnanensis* (Yunnan aster), and many others from the top of the Old World have much the form of the Rock aster. They are offered abroad.

These have all been tried here from seed, and they are easy enough to start, but few have survived the dry summers or wet winters that have been their lot since they left their native Himalayas, and but one or two have bloomed each season, so I cannot compare them for garden merit as yet. I have had them in a soil too wet, and they rotted in winter; then they were given the dry hot part of the rock garden, and promptly they withered away in August. My present seedlings shall have garden soil with good surface drainage, for I like the Rock asters.

With even larger solitary blue flowers, the stems usually branched, is Italian aster (*A. amellus*), from the Old World. This resembles somewhat the modern single forms of the annual China-aster, or a dwarf Shasta daisy done in blue. The bracts at the back of the flower head are large, long, and leafy. This grows very well in any garden soil, but it is not an alpine, for it reaches two feet and branches a great deal. The first flowers come in late July, and as each lasts several weeks the bloom of this species merges with those of September. It is most wonderful for cut flowers, if you like blue daisies. There are named forms, and variety *bessarabicus* is taller and has larger flowers. The form Wonder of Staepf has very large heads of a very blue blue. King George, Beauté Parfaite, Beauty of Ronsdorf, Onward, Ultramarine, and W. Robinson are other variations in color.

A. diplostephioides has a terrible Latin name, and none in English, unless you can call it Feathered aster. The stems are at least two feet tall, but rarely branched, and never forked as is the Italian, so the big blue flower heads are solitary, and it is really *Aster alpinus* in a most vigorous state of growth. There are *A. acris*, *A. sibiricus*, *A. pyrenaeus*, *A. trinervius*, *A. sikkimensis*, *A. caucasicus*, all from the hills of the Old World, with big purple or blue daisies in midsummer. For those gardens that lack variety in the summer period I suggest these Italian asters and their kin. Seed can be obtained from England for a few cents; some plants are offered in this country.

Some American species begin their flowers in early summer.

My favorite is White Upland aster (*A. ptarmicoides*), the white flowers in flat cluster remotely like a white yarrow. The leaves are narrow, very stiff, in a basal rosette. The stems are a foot or so tall, branched out at the top to a flat cluster. The heads stay in bloom for a long time, beginning in July and enduring all the heat of August. For a rock garden that lacks summer bloom this should certainly be tried, for it thrives in dry gravel, hot sand, or dry lime ledges. It stands punishment amazingly well, yet the plants stay in tight clumps and it does not spread like many of our species. Few dealers offer it, but it is easily grown from seed or division. I like it as contrast in color and habit to the big blue kinds of the Italian group.

Another native with little white flowers in flat clusters is *A. divaricatus*, or *A. corymbosus*, native to dry fields of New England and the far West and South. It is about six inches tall, the leaves with heart-shaped base. This begins to bloom in August, in open places along woodland trails. This is surely

worthy of a place in a summer rock garden, but you may have to dig your own plants.

The first of our asters to bloom with colored rays is the little Pine-leaf aster (*A. linariifolius*), in clump but a few inches high. The leaves are narrow and harsh to the touch, often curved, many on the stems. Beginning in mid-August the rather large violet-purple heads appear until late September. (Continued on page 222)

Photographs by J. Horace McFarland Co.

Aster hybridus luteus (upper right) is a new form of tall aster, yellow in bud and in fresh flower, but soon fading to white

One of the best blue asters is Climax (right), which grows in very solid clusters

Aster acris (lower right) comes from the hills of the Old World, blooms in mid-summer, and is either blue or purple

Lil Fardell (below), a light mauve in color, is one of the named forms of the New England aster, of autumn bloom

A. T. De la Mare Co., Inc.



BUFFET ENTERTAINING

By MARGARET THOMPSON

Fashions in entertaining are as changeable as fashions in clothes, and each season brings its new ideas. For the last decade these changes have been steadily leading us toward informality, until this trend is now epitomized in the vogue for buffet service. Perhaps it is the association with European travel that gives a table arrayed with hors d'oeuvre and entrées such an inviting air of adventure. Certainly an unusual selection of relishes and an array of covered hot dishes whet one's curiosity and glorify food just as a beautifully wrapped package gives zest to a gift.

This form of entertaining relieves the hostess of the irksome and difficult task of successfully placing her dinner guests. If some of the guests have exhausted the subjects they have in common with their partners of the first course, the new deal, when they make their next selection, may bring them to a new group of personalities and ideas.

Some hostesses prefer to have their dining table set with individual places as an accompaniment to sideboard buffets, but this is not necessary if there are plenty of small tables where the surfaces are clear and offer the guests sufficient space for comfort. Thus an elaborate meal may be served gracefully by having the first course and the dessert on the sideboard and the main course on the dining table. This may be managed smoothly with the minimum of service, as the servants are free to give their entire attention to the removing of used plates and to preparing and replenishing the hot dishes.

In arranging a buffet table it is important to leave plenty of space where plates may stand while choices are made. By careful planning your guests may have as much comfort as if they were served at a banquet table, and the buffet service adds greatly to the convivial atmosphere of the occasion.

Shops specializing in table delicacies have skilled chefs who will arrange on your own platters such luxuries as galantine of tongue and moulds of forcemeat and deliver them to your home, and so make it possible to give an elaborate buffet meal even if the home facilities do not offer such finished service.

An attractive and popular new meal for week-end entertaining is the buffet breakfast party. This is particularly appropriate when there are house guests. A cup of tea or coffee sent to their rooms permits of a late breakfast for both early and late risers. And a combination of breakfast and luncheon solves a problem in the Sunday catering.

With the rise of the vogue for buffet meals come charming appointments, but the successful equipment is that which is a background for the food itself: the smart table or sideboard carries no ornaments, but all accessories function in the serving, the beauty lying in their design and harmonious relationship.



Soup tureens that were relegated to the top shelf in the Gay Nineties now reappear on the sideboard. The one in this illustration is of pewter with cups surrounding it of Cantagalli patterned with a yellow and blue flower design. On its left is a small pewter bowl with grated cheese for the soup, and on the right a modern aluminum boat-shaped dish holding the croutons. The comport is of antique walnut and the fruit plates are of plain yellow pottery. The electric Silex assures fresh coffee at the end of the meal. The after-dinner coffee cups are modern Wedgwood with a deep cream ground patterned in a pink lustre design. The blue runner on this English oak sideboard is of Deruta linen embroidered in natural-colored cotton. It has a weight and richness which are in harmony with the setting

The sideboard shown by courtesy of Kensington Manufacturing Company, the walnut comport by Mrs. Ehrich, the electric Silex by Hammacher, Schlemmer & Company, Inc., china, pewter, and the Deruta scarf by The Little Gallery



The supper table has a linen cloth dotted and striped in dark blue, on which is Spode's blue and white Tower Pattern, an old favorite. The five covered dishes are made to fit on the revolving 'lazy Susan.' The relishes are in white milk-glass shells which not only are harmonious in color with the cloth and china, but whose scalloped edges suggest the gadroon edge on the plates. The silver platter also repeats this motive. The flat silver is a plated reproduction of a fine old English pattern, and is a suggestion for the hostess who gives large parties and often needs extra pieces to supplement her usual service



China shown by courtesy of William H. Plummer & Company, linen by Mossé, Inc., white glass shells by Olivette Falls, Inc., and silver by Black Starr & Frost-Gorham, Inc. The catering in every instance was done by Vendome Catering Company



The trays and coasters shown by courtesy of B. Altman & Company, the Lenci bowl and plates by Gerard, Importer, the bottle opener by Hamacher, Schlemmer & Company, Inc., the knives by Mrs. Ehrich, and the napkins by Mossé, Inc.

The china is shown by courtesy of Olivette Falls, Inc., the silver by Black Starr & Frost-Gorham, Inc., and the linen by Mossé, Inc.



A wooden tray, banded with a dark red, dull gilt border, is the nucleus of the beer table. Removable troughs at either end of this carry the crackers and are flanked with small square compartments, in two of which are pretzel stands and in the other two little dark blue mustard cups. The cheese board is removable so that the tray may be used for other purposes. The amber glasses are the right size to hold a full bottle of beer. The trays are of Balsca wood of rich red-brown with a satiny finish. The cheese and sausages are on German beer-garden coasters of cardboard. Enormous ripe olives are in the Lenci bowl of dark purple-brown glaze, with gayly colored peasant figures dancing over the bridge. Italian pottery plates carry a colorful donkey and cart design and are very much in the spirit of the whole table. The cheese knives have dark green handles. The napkins, which play an important part in the decorative scheme, are printed on natural linen; half the design pictures beer mugs and pretzels in brown and yellow, the other half is striped in red. The whole color scheme, even to the refreshments, is carried out in warm reds, yellows, and browns and is beautiful against the yellow pine background of the table.

Early morning sunlight enhances a table set with delicate clean-cut appointments, so that here the breakfast cloth is ivory linen with an appliqué of light green linen through the centre, and yellow black-eyed Susans embroidered along the sides and repeated on the napkins. The china is ivory with a raised flower design and fluted edge, the latter repeated on the coffee tray. Reproductions of an old English coffeepot are used for the coffee and hot milk. The practical dish for keeping eggs and bacon piping hot is also an English reproduction. Small horns of plenty act as cream pitchers. The tidbit stand matches the china; this has a lower plate for fruit and an upper one for a selection of jams. A toast rack is equipped with a heater under it to keep the toast both hot and crisp.

DOORS THAT INVITE

Alfred Cohn

WHETHER CLOSED OR OPEN

The doors opposite were designed and executed by Carl Walters for the library of Miss Eleanor Rixson of Woodstock, New York. Each door consists of forty glass tiles set in black iron, half of them transparent and half opaque but translucent, with designs representing various whims of the owner. Mr. Walters is a potter and uses glass like a ceramist

Photo Worsinger



This door is between the bathroom and guestroom in the apartment of Miss Lenobel Jacobs. Miss Jacobs, who has spent much time in China, has made the bathroom gay with a gorgeous Chinese paper in red, greens, and blue, which she has put also over the panel in the door on the bathroom side. Black woodwork sets off this paper, which is placed above a gold dado. The guestroom has gold tea-box paper



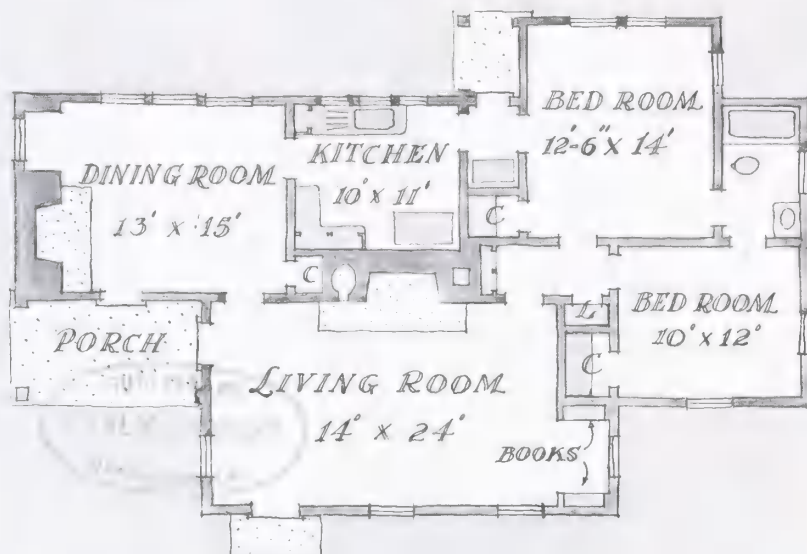
TWO SUGGESTIONS FOR THE WEEK-END HOUSE

A One-story and a Story-and-a-half House, both of wood and of New England Inspiration, are conveniently planned for Week-ends in the Country. They are both adaptable for winter as well as for summer use

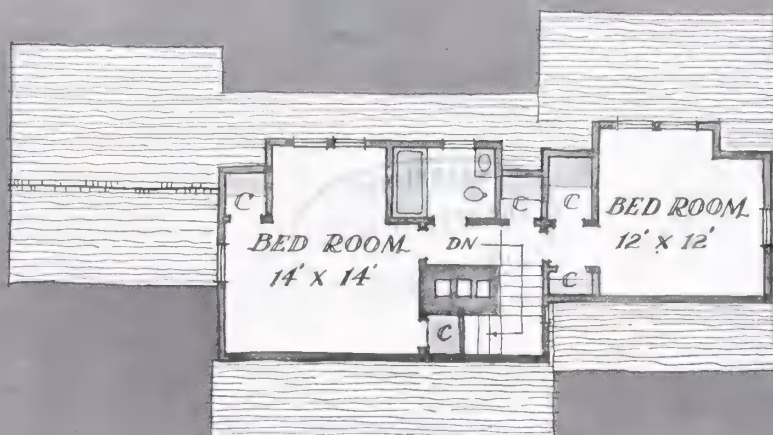
RALPH FRANCIS FLATHER, ARCHITECT



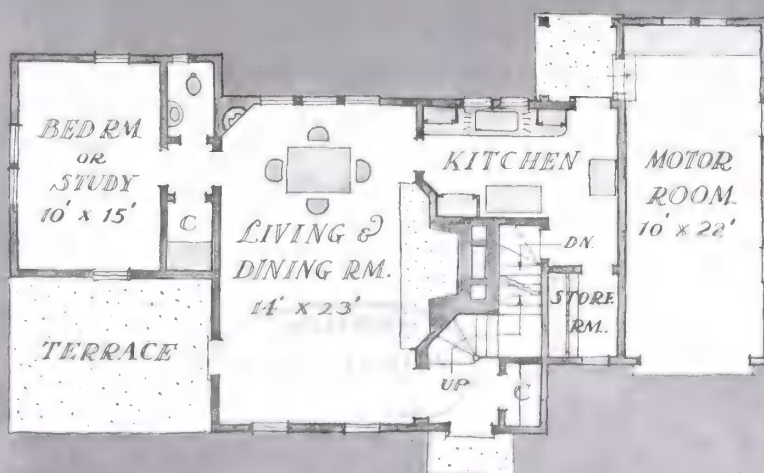
The shingled walls of the one-story house are stained gray, with the doors and blinds painted a dull blue-green color. The sash is painted white and the chimneys of water-struck brick are left their natural color. This house contains approximately 23,734 cubic feet, and at an estimate of 25 cents per cubic foot would cost \$5933.50 to build, or \$7120.20 at 30 cents a cubic foot



The living-room of the smaller house is sheathed in feather-edged pine boards with ceiling beams exposed and sheets of a whitewashed insulating material between. The remainder of the rooms may be plastered or covered with wallboard. In the story-and-a-half house the entry is done in pine, and the fireplace side of the living-room is paneled, the other three sides being plastered above a wood dado or, as in the other house, covered with wallboard. If the room at the left of the living-room is used as a study, this, too, may be sheathed in pine like the walls of the entry



The story-and-a-half house might be built at first without the guestroom (or study) wing, and this unit could be added at some future date, thereby decreasing the original cubic contents by 3480 cubic feet and cutting down the cost. The exterior walls and roof of this house are of wood shingles. The walls are white; the blinds a warm yellow; the roof is a weathered gray, and the chimney is whitewashed, with the cap painted black. This house contains approximately 22,980 cubic feet, and at 25 cents per cubic foot would cost \$5745. At 30 cents, it would cost \$6894



MY KITCHEN

By BESSIE BREUER

You ask me to write about my kitchen, which means that you want me to write pretty, romantic, praiseworthy words about it. But for a while I hated my kitchen and, thinking over the difficulty of being honest in writing about it, I suddenly decided that I would tell the truth. I will not be romantic and charming, though that is much the simpler task for a writer, since there are so many words which we can throw out like a general roseate blanket to make everyone feel good, even though nothing is really said. But underneath all the while there is the truth, which demands intelligence, concentration, and courage to face. And why should I present the problem of a writer at all to you, except that it is as a writer as well as a housewife and mother that I live in my kitchen?

Very well, then. When I first saw my kitchen I fell in love with it and with the man who built it. He was sitting in it, the wide casement window with a wide, wide shelf of red brick at his back, and the green of the landscape and the peach tree outside coming through in a flood of greenish, moody sunlight over his shoulder. The man was seated at a table the like of which I had never seen in a kitchen or anywhere else. To begin with, it was six-sided and the wood a pale, ashy, blondish brown, and heavy the top and heavy the hand-carved three legs that held it up. There was no cloth on it, and as he ate his chop he deposited the skins of his boiled potato directly on the bare surface of his table. By his side were a pencil and drawing paper, and on the wide brick ledge was a withered bouquet in a milk bottle; in a wooden trencher were a cauliflower and some lemons; on a wide platter of shining brown pottery there were piled rusty-brown pears, and on his kitchen dresser there were plates of color and design, any of which I coveted for the Adam mantel of my own fireplace. The vigor and dignity of the man and the room were one and the same.

In coming into this kitchen, then, as its possessor, and away from the schools and office in which I had spent my life, I had to come into the life indicated by it. I learned that the tomatoes and vegetables which formed such beautiful still-life arrangements were put in these bowls and placed about the kitchen because there were no pantries and vegetable bins where they could be hidden, that all this which spelled romance to the onlooker was simple reality; and for the first time I began to look into the true character of things, the shape and color of a tomato, the exact texture of an onion skin. Then I began to love to cook, to handle these marvelous things which lost their beauty in pots but gave way to another kind of excellence if one cooked with love, as the Italians say.

So I fell deliriously in love with my kitchen. I loved the big black range set against the whitewashed masonry wall — and the shining yellow enamel kettle. I wrote little poems about it. 'As long as these days last I shall make them perfect,' I wrote. 'I shall keep your kettle boiling and your hearth swept clean. I shall brush the cobwebs from the walls. In these little ways I shall weave the song of your loveliness — a song you will remember long when I am gone.' I was a romantic then, you see, and the moment, duly exalted, was enough for me.

But — as a romantic grows up, and as the community grew up around us I grew to hate my kitchen. I hated my stove, which seemed ugly that defied even the cleanest maid — when I had

Photographs by Margaret De M. Brown



one. I did n't have an electric ice box! I did n't have a laundry tub! I did n't have a mauve enamel sink and electric dishwasher! I did n't have a rural gas stove, and the horrid coal stove would go dead just when I wanted most to bake; and Mrs. Jones and Mrs. Baker and Mrs. Candlestick Maker all had those things, and they did n't have to save their energy to write, either. Oh, it is a common song, and one every woman sings.

Then the depression came and I renewed acquaintance with my kitchen, and, realizing I was fortunate to have it when there were homelessness and fear everywhere, I began to revalue it and find it still romantic. Not that I hold any brief for inconvenience if you can substitute convenience (we have already drawn the plans for a pantry which some day will hold all the good things of progress), but there is a fly in every ointment. The cleanliness of a wide stone sink does not have to be of the same order as that of an enamel one. A brick floor may resist the broom more than linoleum, but a running tap swabs it clean, leaving a gleaming red color and a refreshing coolness on a hot day. A range makes ash, but it also makes cheer and cosy comfort on the chilly rainy days when there is no fire in the living-room hearth, and I can move the table up near the stove and with my pencil and paper sit there carrying on a mood of work. Is romance just novelty, just youth and freshness? But whether romance or reality, these simple things that I face in my unmechanized kitchen are, after all, the life and vigor of any artist in any age.

When we sit in the kitchen around the table on a cool, wet summer day, and have tea there, and the toast is handed fresh from the coal and the raspberry preserves are on the table, and I see the contented, easy faces of my children, I realize it is things like this that I remember from my youth. I reflect that my children will in turn grow up to be some sort of workers in the various arts, — let us all be honorably class-conscious; it is a fine thing, — that in their ability to live without wealth, sometimes without any money at all, will their strength as artists and human beings lie.

I encourage my daughter to cook, to clean, to plan, as well as to play tennis and the piano and to garden. Those, after all, are the only resources I can hand on to her that will in any way ensure

This kitchen with its mediaeval charm presents a definite challenge to a modern housewife, but the owner admits that a thoroughly up-to-date and completely equipped pantry is about to be installed which will permit her to have romance and convenience at the same time



DO NOT PUT TRAY
BOOKS OR MAGAZINES.

her against disaster. To know that the common burden is a beautiful burden and so every day to choose it for me and mine, knowing that, as I do it with a will of love, so it gives back to me knowledge and power and courage. But actually D. H. Lawrence knew that. He cooked and scrubbed floors, and when someone the other day spoke scornfully about how Lawrence had wasted time 'pigging it,' as he called it, I said that such labor is what is missing in our life and art generally, that they are sterile because divorced from those lowly realities. It was the shape and the smell and the color of all the things that he worked with in the kitchen that gave him vigor.

In the kitchen, if you work with intelligence and taste, things always turn out right. One writes and writes, and always there is eating at one the knowledge that the thing has n't turned out the way one felt it in that first flash of mood in which it was born. You are nervous; you despair; life is worth nothing unless your writing will reach that clarity of the fine, the exact, the delicately perceived truth. You go into the kitchen and suddenly decide to make a *bouillabaisse* for dinner. Ah, you begin to smile. It will indeed be a joke if you pull it off, for what is there to make a *bouillabaisse* of? Nothing but a slimy old eel which has been fished out of the drained swimming pool. Nothing, eh? A slap of butter into the pot; a hurried dicing of onion; fish cut up; a can of lobster or shrimp if there is any; a bit of white wine or even red, or, failing that, a long squeeze of lemon, or, failing that, a few drops of vinegar; a ribbon of peel cut off an orange; the same if a lemon is about; a large pinch of thyme; paprika; a bud of garlic scraped against the ends of the tines of a fork; water to cover; salt, pepper; any other fish you can get; and there it is, with many refreshing tastings, exactly right, after half an hour or so.

Now that was fun. And yet there are some who say you've got to go to Marseilles to get a proper *bouillabaisse*. Yes, if you're properly stupid and have n't the wit or invention to create a tasty thing more or less varying against perfection. We've dug mussels and clams and got lobsters up on Cape Cod and made, according to my family, a *bouillabaisse* better than those we used to eat on the waterfront at Marseilles. And there you are, at a

definite achieved result — not like writing, which is a torment in which the accomplishment never quite equals the intention. And it is such a spiritual relief, such a recreation and refreshing of the faculties to come into the kitchen, to slice this voluptuously beautiful purple cabbage, to peel beautiful fruits; to take up in your hand a full-blown ripened peach, a tomato, a Hubbard squash, and reflect that this beauty is handed you to be familiar with in your kitchen, these miracles of color and form which engage the greatest painters, and that the contemplation of them is yours if you will only use your hands and your mind and your time. This potato, the dust rising from it acrid to the nostril, recalls the hot fields of Kansas and whole families — toddlers, women, children, and men — camped on the edges of the furrows with their pitiful belongings, digging the potatoes up. You stand peeling the potato, wondering about these humans, what shift they are put to. Well, so it goes — the kitchen that can become an endless laboratory of revelation if you face it with love.

Just last night a friend of ours told of a visit he had made to Paul Poiret at his country home near Paris. How the great designer walked out with his guests to the vegetable garden and chose exactly these vegetables and those berries and chickens, and then went into the kitchen and as a mark of honor cooked the things himself. And they sat at table with the beautiful food and good wines three hours, four hours, five hours, talking of what? Great talk, he said, to accompany that great joy in life which had begun with Poiret's pulling up the fresh young carrots with his own hands. This way of life my kitchen has taught me.

'We always had French toast Sunday mornings,' says a grown man. He remembers the birthday breakfast bun which was set in yeast the night before, the marvelous aroma of yeast coming out of the hot oven, the happy faces at the breakfast table, the full soft-bosomed woman who gave these fruits of the earth to him — Demeter, his mother. All these things your children will remember long after you are gone. And how refined and creative that nostalgia is in them will depend very much on these little things that you do in your kitchen — little things that I try to do in my kitchen as the only particular hymn I can sing to the beauty of those I love and to the exceeding loveliness of life in general.

CELLOPHANE ENTERS THE DECORATIVE FIELD

By ELIZABETH H. RUSSELL

Among the recent developments in the decorative field nothing has been more interesting to watch than the rapid rise of that marvelous synthetic product which we know as Cellophane. The general impression about the origin of this material is that its discovery was due to a lucky accident, but this is a mistaken idea, as its existence is the result of scholarly research on the part of a Dr. Brandenberger, a Swiss chemist, whose profession was dyeing, dressing, and printing cotton fabrics, a delicate and skillful art in which his countrymen have always been proficient. He became interested in the idea of applying cellulose solution to cottons in an attempt to obtain brilliant designs, and in the course of his labors incidental to developing this idea Cellophane was discovered. Later the American firm of Du Pont was granted a license to manufacture this product in North America, and it has been perfected under their research work to an astonishing degree, as they have finally produced a moisture-proof film. It is this development of Cellophane which has flooded the market with hygienically wrapped articles of all sorts, and made it one of the best known of modern commercial materials.

A word about its manufacture may be interesting. The fabric is made in practically the same way as rayon, except that it is forced into a sheet, while rayon is spun into a thread. The finest grade of evergreen spruce-wood pulp, or cotton linters, are treated in a caustic solution to which carbon sulphide is added to disintegrate the fibres completely; and (*Continued on page 225*)

Photographs by H. Williams



The two chairs above are both upholstered in a Cellophane material. The upper one, with frame of smooth silvered wood, was designed by Donald Deskey; while the lower one, with frame of natural mahogany, is from Kompass & Stoll



On the chair at the left is a draped slip cover of a woven Cellophane and rayon fabric, with a blue cotton fringe. The carpet is also woven Cellophane. Both from Bruce Butterfield



The materials in the background are all Luvet of a beautiful sparkle and sheen, suitable for upholstery, bedspreads, lamp-shade covering, and other decorative uses. They are from Chicopee Sales Co. The lamp shades are, from left to right: black and white; brown with cream-white sticks and binding; cream with a finish of orange-colored bone buttons; and cream with bright blue glass bands. From W. & J. Sloane. The standing chromium lamp has a shade of black and white Cellophane material with chromium top and bindings. From Mutual Sunset Lamp Mfg. Co. The knitted Cellophane drapery fabrics (folded) are peach, dark

blue, white, lime-green, dull-finish beige, and black. From Joseph Brandt & Bro. The round finger-bowl doilies are painted on silver. From Gerard, Importer. The plain oblong mats are bound with silver fabric, from Fallani & Cohn; the one in white on emerald green is from Elsie Cobb Wilson. At the left there is a painted border by the yard in white and Wedgwood on silver for use on curtains and valances. This is from Jeannette Kilham, who also designed the round doilies and the oblong mat. The laminated Cellophane marquisesettes and nets (rolled) come in a variety of colors and weaves. They are from Dobeckman Co.

WHERE THEY LIVE

Walter Damrosch's Home is filled with Objects having Musical Associations

By ELIZABETH MACRAE BOYKIN



The mighty crescendo of a Bach Prelude swells to a brilliant climax, then diminishes slowly into a poignant, throbbing silence. Walter Damrosch rises from the piano and advances, smiling, to greet us.

The gentlest, most kindly of men, he looks affectionately about him as he wanders through the pleasant large rooms in his New York apartment, telling about the things he has gathered together here. In this day of casual brittleness, his sentiment for his home, his family, his friends, his memories, his belongings accumulated through the years, is particularly appealing and reminds us that for all his thorough Americanism he retains the most winning quality of a German, contentment in a happy life.

His eye lights upon an old doorway that he found near Rome — on a beautiful antique screen from India — on a pair of Victorian wall brackets from the old Blaine home in Maine — on a pair of silver-gilt cups made in the eighteenth century after models from the time of the Crusades. 'When you think of it, the Holy Grail may have been such a cup as this,' he meditates as he holds one in his hand. On every side, the furnishings have each a story and a very special place in the busy, mellowing years in the Damrosch family.

Once upon a time in Innsbruck, Dr. Damrosch came upon the lovely Biedermeier chairs that stand in the entrance hall against Empire wallpaper in white and gold; while a languid auction room in New York suddenly put up the interesting Biedermeier chairs that now adorn his dining-room. A pair of graceful painted chairs in the drawing-room were added on a trip to Italy; Gobelins from Paris, beautiful commodes and consoles from France and Italy, little terra-cotta figures and everywhere books, all contribute to the pleasant medley of living in the Damrosch apartment.

Dr. Damrosch's most cherished possession is an original manuscript of a Beethoven trio which was left to Schumann from the estate of Mendelssohn — a slip of paper that three of the im-

mortals owned through magnificent creative years. Portraits of the great composers line the walls; there is the only painting ever made of Handel in a dark wig, a picture from the collection of Sir Henry Irving; there is a portrait of Haydn and one of Gluck; there is an old painting of Bach at the palace of the Prince of Brandenburg, to whom he dedicated many of his works; there is a portrait of Liszt painted from life in Rome; there is an old Georgian painted panel with the music of 'God Save the King' in the design; there are silhouettes of Beethoven and Schumann; there is a bust of Wagner.

The atmosphere of music permeates the home of Damrosch as it has permeated his entire life, and yet this is the man who as a little boy back in Breslau, Prussia, hated with all the impatience of a normal, active child the routine of daily five-finger exercises. He recalls that in the year 1870 when war was declared with Napoleon III he was very much delighted to learn that his piano teacher had been drafted, thinking that he would be released from practice, but to his immense disgust a bald-headed substitute teacher appeared promptly.

Musical history has recorded the rest of the story; it was not long before Walter Damrosch was on fire with the fervor of his love for his music, and rich years of study with his father, with Van Bülow and others, followed. He did what few sons have ever been able to do — live up to an illustrious father; and if the spirits of the old composers have invaded this wide, quiet apartment, then even more truly is the spirit of old Dr. Leopold Damrosch here, living on in the musical tradition that he made. A yellowed programme of the father's first concert in old Steinway Hall is but one evidence of his influence here — this was sent to Dr. Walter Damrosch only a few years ago by someone unknown to him who had been present that evening and had preserved the programme for fifty years.

No decorator could have created interiors like these in the Damrosch apartment because their finest beauty is in the intangible intimate associations that cling to each detail like benedictions on a full rich life. And yet the many elements have been coordinated with artistic certainty and taste in this gracious home.





Belongings accumulated through the years and coördinated with artistic certainty create the main charm of Walter Damrosch's apartment. The foyer on the opposite page is papered in white with small formal gold medallions, and some very beautiful Biedermeier chairs with gold seats are used here together with a pair of Victorian wall brackets from the old Blaine home in Maine. Portraits of Haydn and Handel, Gluck and Bach, hang on the white painted walls of the dining-room (above). A black and white square-blocked woven rug, Biedermeier chairs with red leather cushions, and a fireside chair covered in black satin strike interesting color notes. Shades of blue are used throughout the studio (below), a large room that combines with blues soft tones of rose and brown





The planting of this house has been carried out over a period of years, having been planned by Olmsted Brothers when the house was built. By thus developing the grounds slowly, the owners have had the pleasure of seeing it grow along predetermined lines and of being able carefully to control the color effects. In front of the house are large forest trees which give privacy and a settled appearance to the estate

Photographs by Philip B. W.

FRAMED BY CEDARS

The Garden of Mr. and Mrs. John S. Jenks, Chestnut Hill, Pennsylvania



At the rear the land was not wooded, so that privacy had to be obtained by planting. The allée of cedars accomplishes the purpose very successfully and also focuses the distant view. Leading down to the allée are terraces planted with architectural effect, and a runnel of water leads to an oblong pool which reflects the surrounding planting — a well-trained wisteria, flowering dogwood, and several conical-shaped cedars



Garden Jauntings Here and There

GARDENS VS. BACK YARDS

Not so many years ago someone ventured the remark that 'over in England everyone has a garden, but in America we have "back yards."'

It was the sort of remark that was repeated, and it was the sort of remark that hurt, because it was, alas, rather pathetically true. After a time it got under people's skins, and I am half inclined to believe that the very sting of that casual comment may have had something to do with the great awakening of garden interest that has taken place in America during the last ten years or so.

During that time, thanks to the growing interest in garden clubs and flower shows, and an amazing variety of delightful garden literature, we have evolved a larger conception of what the word 'garden' may mean. We have come to think of a garden not merely as a place to grow flowers or vegetables, but as an aesthetically satisfying out-of-door room for greater enjoyment of life and appreciation of beauty, as well as a place for good healthful contact with honest soil, 'where the fruits of toil are those hours in which a man may lay down his task and straighten his back, and regard his accomplishment.'

To-day, when we plan to transform a back yard into a garden, we think first of the shrubs and vines that will screen it from the casual passer-by — not because we are becoming less democratic, but because we need our garden for an inner satisfaction too personal to be shared with the world at large, and as a retreat from that world, which is altogether too much with us.

We think next of a place to sit — some vantage point from which we may enjoy the garden; a table and some chairs under an old apple tree or in the shade of a cool grape arbor, or on a terrace near the house. Then we come to the flowers, which are the 'embroidery' of the garden.

There are many such small gardens in America to-day — but will someone please tell me why so many people in America still persist in calling them 'back yards'?

A NOTABLE FLOWER SHOW

There has been a marked change in the presentation of some of the flower shows this year. Instead of the good old-fashioned show there have been Normandy Street Markets, Village Streets, Country Fairs, and the like, with most interesting results. One of the most expensive items of the old show were the large trees,

rented from nurseries and forced so that they would leave or flower in time and thus appear as in their natural environment. Or full-grown hedges were set up so that the appearance of a real garden was created. Those who visited the Long Island Show held by the North Country Garden Club and the Federated Garden Clubs of Long Island at the Pratt Estate Oval observed that a very real effect was produced when the flowers were shown against the white background already there, which gave an appearance of great lightness and gayety. I predict that there won't be so much money spent another year for balled trees and shrubs to create a background.

If one should question some of the reasons that made this show such an outstanding event he would have to admit that it was its plan (which was drawn by Isabella Pendleton) rather than the unlimited display of flowers and plants that made it epochal in the history of flower shows. Other shows have assembled as many flowers and plants, but never before have they been so charmingly arranged or displayed with such restraint. Only too often have the growers put their faith in numbers rather than in design, with the result that the real beauty was lost in the crowding mass.

A CITY HAVEN

The property in the block on West Eleventh Street in New York City where stands the Church of St. John was gradually acquired by its former Rector, the Reverend John A. Wade, who developed there a garden of exceptional beauty and interest. Shut in by the high walls of the church and the adjoining houses, the garden has flagged paths and geometric beds edged with brick or a coping of stones in which thousands of bulbs bloom in the spring. The shrubs are mostly privet, and there are English ivy, myrtle, a few old trees, ferns, and other plants that are trying to survive the smoke and grime of Greenwich Village.

A somewhat tropical air is lent to this quiet retreat by the parrot and macaw that roam at will around the garden, and by the cages against the wall that are homes for a monkey and a family of rabbits. Pheasants walk with dignified, if mincing steps, and the numerous birdhouses in the trees have attracted the birds of the neighborhood. In this garden Mr. Wade placed the souvenirs of years of European travel: well fountains, sometimes of marble, and one of gayly colored mosaic; carved marble benches; columns of exquisite design; statues; bas-reliefs let into the brick walls; bird baths, jars, carved vases, a Venetian wellhead; storks and a turtle of

bronze; and there is always the sound of running water as it wanders through a little runlet from one pool to another. At one end of the garden is a pergola with columns of delicate interlaced iron brought from New Orleans, but doubtless dating back to the days when ornaments of iron found their way from Spain to America to embellish the Colonial possessions. In all it is an amazing collection, a veritable museum of 'Garden Accessories,' and deserving to be far more widely known and visited than it is. It is unique among the gardens of New York City, and a haven of rest on a summer's day.

SURPRISES

It has often been stated that a garden which may be seen in its entirety at a single glance is never so interesting as one which provides the element of the unexpected. Certainly many of the most charming gardens I have visited during the past summer have possessed this quality.

Even in fairly small gardens surprises are often very cleverly managed, in one way or another. Sometimes a change of levels does the trick, or a little 'bay' at one end of the garden providing, perhaps, a place for a secluded pool or terrace, or a vantage point for the enjoyment of an unexpected and lovely view. A gate may be another potent factor in supplying a little atmosphere of suspense and mystery. Needless to say there must be something of interest on the other side of the gate, else imagination will have been aroused in vain and you will come down to earth with a disagreeable bump.

In the Dudley L. Pickman garden at Beverly, Massachusetts, there is a gate in the brick wall at the far end of the garden, and short steps lead down to a brick-paved balcony, beneath which the ground drops away abruptly. Passing through this gate, you find the nearness of the ocean suddenly revealed, for in the garden proper the water is only vaguely discernible through the trees, but from this quiet little retreat you can see, and hear, the waves lapping on a little beach directly below, and look far out to sea.

A North Andover garden provides a less dramatic but very charming surprise. Around a corner, at the end of the garden, is a pleasant vine-covered arbor in a sort of alcove from which a path leads back toward the house, exactly parallel to the main garden but completely screened from it by shrubbery. It is a most welcome path, too, for it is shady in agreeable contrast to the sunny garden, and a little bank along one side is planted with ferns and rock-loving plants. At the end there is a bird sanctuary with bird bath and feeding station beneath a charming Saint Francis shrine.

UNITY WITH VARIETY

Garden jaunting in the rain is not usually an agreeable pastime, but the element of the unexpected, and a sense of intimacy unusual in so large a garden, were so ingeniously combined on the estate of Lieutenant Governor Gaspar Bacon of Boston that it would have taken a good deal more than sopping turf and dripping branches to dampen my ardor for exploration. The postponement of a charity fête which was to have been held that afternoon disturbed me not at all, for the garden was the thing I had come to see, rain or no rain.

A friend who was with me, intending to stay in the car with her knitting, caught a glimpse of irresistible color and soon joined me under the wisteria arbor. Imagine a marvelously tortuous old vine of lavender wisteria trained high over the gravel path on a tur-

quoise-blue trellis (cleverly contrived out of ordinary iron piping, amply strong without being too heavy in appearance) and, near by, a yellow laburnum tree completing a delightful color trio! Can you think of anything more gloom-dispelling?

Down the path we progressed, past fine old trees and shrubs on the left, and on the right a fascinating series of out-of-door 'rooms,' each screened from the next by one device or another, — a wall, a fence, or shrubbery or vines, sometimes a skillful combination of architectural and plant forms, — but with each room accessible to this long lateral path which served to tie the whole scheme together. It was like a house that has grown to meet the needs of a growing family; adding a wing here, an ell there, yet never destroying the unity of the whole.

First a charming little perennial garden, with a high fence across one end, behind which numerous cold frames, flats full of pansies and the like, were concealed. There was a quaint door, with an amusing little peep hole of a window, and the fence itself was of wide horizontal boards, with brick posts and a wooden coping — rather unusual and extremely decorative. The garden was further enclosed on one side by a steep bank planted with rhododendrons and other broad-leaved evergreens, and on the other, parallel to the long path, by grapevines trained over a high trellis curving inward at the top. One could not see this garden from the path, but crossed the lawn and approached it through a little gate in a low wrought-iron fence which formed the fourth boundary of the garden.

All these seemingly alien elements were so well knit together by skillful planting that no part of the whole was at war with any other.

A rose garden came next, flanked by two old flowering cherry trees and backed by climbing roses on arched trellises.

Continuing down the long path, you entered the next room by a wrought-iron gate in a low honeycombed brick wall. Shrubs and broad-leaved evergreens formed an informal enclosure where turquoise-blue garden furniture grouped near a clump of high lilacs proclaimed this a favorite spot for tea. Beyond the lilacs, and partially concealed by them, was a brick-paved arbor, providing a more secluded retreat.

The recurrence of the same turquoise blue, used throughout the entire garden for all furniture, whether wood, canvas, or wicker, gave a certain continuity to the garden and distinction to the simplest garden furniture. Now and then there would be a circular blue seat around an apple tree, and the same note was repeated in the Deruta pots of pansies and wallflowers set along the top of the honeycombed brick wall. In the brick-paved arbor, however, the seats and backs of the blue chairs were painted a dull brick pink by way of interesting diversion.

The honeycombed wall seemed to mark the last of the garden rooms, and a stunning antique lead flower box filled with pansies terminated the long path. Above it a magnificent pink dogwood against the dark foliage of other trees made a dramatic accent.

But it was not the end of the garden after all, for we turned to the right and explored a fascinating woodsy path which eventually led back again to the brick-paved arbor! Returning to the path, we stepped out on to the lawn at the left of the pink dogwood to look back over the garden, and to our surprise discovered another path curving around to a tiny secret room behind the trees.

It was the most charming room of all. Pink azaleas and an old-fashioned snowball bush made an enchanting background for a lead fountain figure in a turquoise-blue pool, with forget-me-nots around the rim. Of furniture there was just enough. A low canvas chair for a solitary daydreamer; a curved bench if there were two. And a little turquoise-blue tiled table giving the finishing touch.

LARGE BENEFITS FROM SMALL CHANGES

Planning a Dressing-Room

where the Window is

Off Centre

FLORENCE ELY HUNN

DECORATOR



It is admitted that a dressing table facing the light is most satisfactory, but when the window is off centre the problem of treating this end of the dressing-room is a vexing one. In this case, the matter was solved by furring the ceiling down to window height and so giving it a definite frame. The window was then further emphasized by long mirror panels set at slight angles which reflect and magnify it. The effect of lightness was extended by carrying shelves of mirror with mirror back and sides over the series of drawers. The result thus obtained is both charming and exceedingly practical

To do in the Garden this month



BY MARY P. CUNNINGHAM

NOVEMBER

Mid-November should see the finish of all planting of trees, shrubs, perennials, and bulbs outside. Bulbs should be potted for indoor forcing; winter covering prepared, but not put on; and the garden made ready for its winter sleep.

Plant dormant roses. Use rich soil 18" or more deep and be sure it is well drained to 6" below this. Use four parts loam to one part well-rotted cow manure. With the top 9" mix in bone meal (6 qts. to a cubic yd.) and rake in wood ashes on top at planting. Put the rose plant in its hole so that the point of graftage comes 2" below ground level. Cut off bruised roots and spread those which are left, working soil in among them so that the plant is firm in the bed. Cut back the top to four good buds. Plant H. T.'s 18" apart; H. P.'s, 2'; polyanthas, 2'; and climbers 6'.

Plant oaks, English hawthorn, California privet, European privet, and Hall Japanese honeysuckle, which are nearly dormant by now. Mulch heavily with leaves or peat.



Pot up tulips and other bulbs for winter bloom.

Pot up tulips and other bulbs for winter bloom in pots or pans filled with rich porous soil mixed with one-third its bulk of sand. Set the bulbs so that they nearly touch each other and leave 1" around the edge. Cover so the tops are just level with the soil surface. Plunge the pots in cold frames to rims in soil or coal ashes, or place in a cool dark cellar free from frost. Keep moist but not wet until roots appear in the bottom holes, or until the tops

appear, and then bring into heat and light (generally in January).

Start Paper Whites by mid-November for Christmas bloom. Choose heavy bulbs and plant in pebbles and water so that they are secure in the dish. The 'yellow Paper White' is earlier than the large common narcissus. Paper Whites and freesias do not need the period in the dark.

Pot up hyacinths in soil in pans or in glasses of clean water, arranged so the bulb does not quite touch the water, and put in a dark place until roots form. Then bring into light and heat. Try Roman hyacinths, which are delightful for forcing and more dainty than the ordinary variety.

Plant lilies as soon as foliage ripens in the fall. *Lilium candidum* ripens earliest and should be planted in time to grow its full rosette of leaves before frost. *L. elegans*, *L. hansonii*, *L. croceum*, and *L. tenuifolium* are also early, but *L. henryi*, *L. regale*, *L. speciosum*, *L. auratum*, *L. sargentiae*, ripen later and will arrive from the nursery in November or later.

Give lilies a gravelly loam mixed with humus, moist in their growing season, but well drained while they are dormant. *L. elegans*, *L. candidum*, *L. henryi*, *L. testaceum*, *L. arinum*, *L. umbellatum*, like a heavy soil, while *L. regale*, *L. sargentiae*, *L. batemanni*, *L. croceum*, require a more gravelly soil. After planting cover the bed with leaves or old strawy manure so that they will not freeze until they are established and will not thaw too soon in the spring.

Collect leaves for leaf mould. It takes a year and a half to two years to make a good leaf mould. Use decayed leaves as a cover and removed them from the garden. Cover these until time to use lest they freeze.

Let its own leaves cover the perennial garden gradually, unless diseased leaves exist. Rake and burn these and use clean leaves for covering. See that perennials with big leaves in rosettes, such as hollyhocks, foxgloves, Canterbury-bells, do not get suffocated by covering. Work leaves or salt hay around the crown instead of on top.

Mound up *Buddleia* and *Vitex* with soil to about 2', since they are not very hardy.

Mulch newly planted trees and shrubs, especially evergreens, with 6" to 8" of leaves or salt hay or straw or peat. Put this on late so that mice will not nest there.

Mulch newly planted roses 6" to 12" with leaves or straw and keep this on by placing evergreen branches (not too heavy) on top.

Cover established rose beds as above or mound up earth around the individual plants, and fill the holes between with well-rotted (odorless) manure. Take up established rose trees and bury horizontally in a trench 9" deep.

Cover Emily Gray and other semi-hardy climbers by laying the canes down on the ground and covering with soil or leaves or straw.

In the perennial garden cut chrysanthemums to the ground after blooming. Lift blooming plants into pots for the house if still untouched by frost. Any annual still good may also be potted up to last several weeks in the house. Water before lifting to keep the balls of roots undisturbed.

Plant honesty seeds from this year's crop to bloom next year.

Cover Eremurus crowns with wood ashes, but do not disturb otherwise.

Grade the surface of the perennial garden so that surface water drains away. Standing water or ice is hard on plants.



Strain twigs, stones, and unrottable rubbish out of what goes into the compost heap in a 2" sieve so that the unusable part is separated from the good.



Add a little glycerine to the water to make autumn leaves last longer indoors. Red, white, and scarlet oaks are now in their prime and excellent for fall color in the house.

Repot Boston fern and other foliage plants if roots come through the bottom of the pot.

Prune the grapes.

Feed rhubarb with well-rotted manure.

Fix up frames for use now and next spring. Plant Violas or pansies, English daisy or primroses, in frames for earliest bloom, or make ready a bed in the garden to slip them into as early as possible.

Leave tuberous-rooted begonias a week or so to dry off, clean

and store in sand in a cool dry place, not freezing.

Soak evergreens thoroughly before the ground freezes.

Use these fruiting shrubs for cutting: evergreen euonymus, inkberry, privet, hawthorns, bittersweet, winterberry. Bayberry foliage is still good to pick.

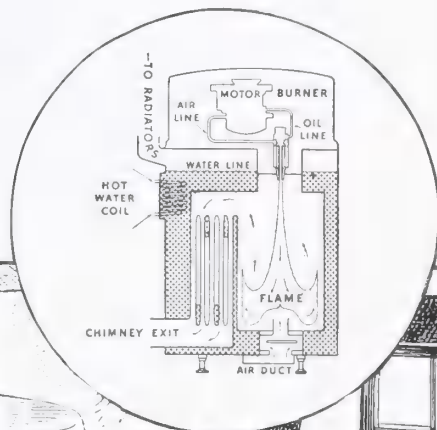


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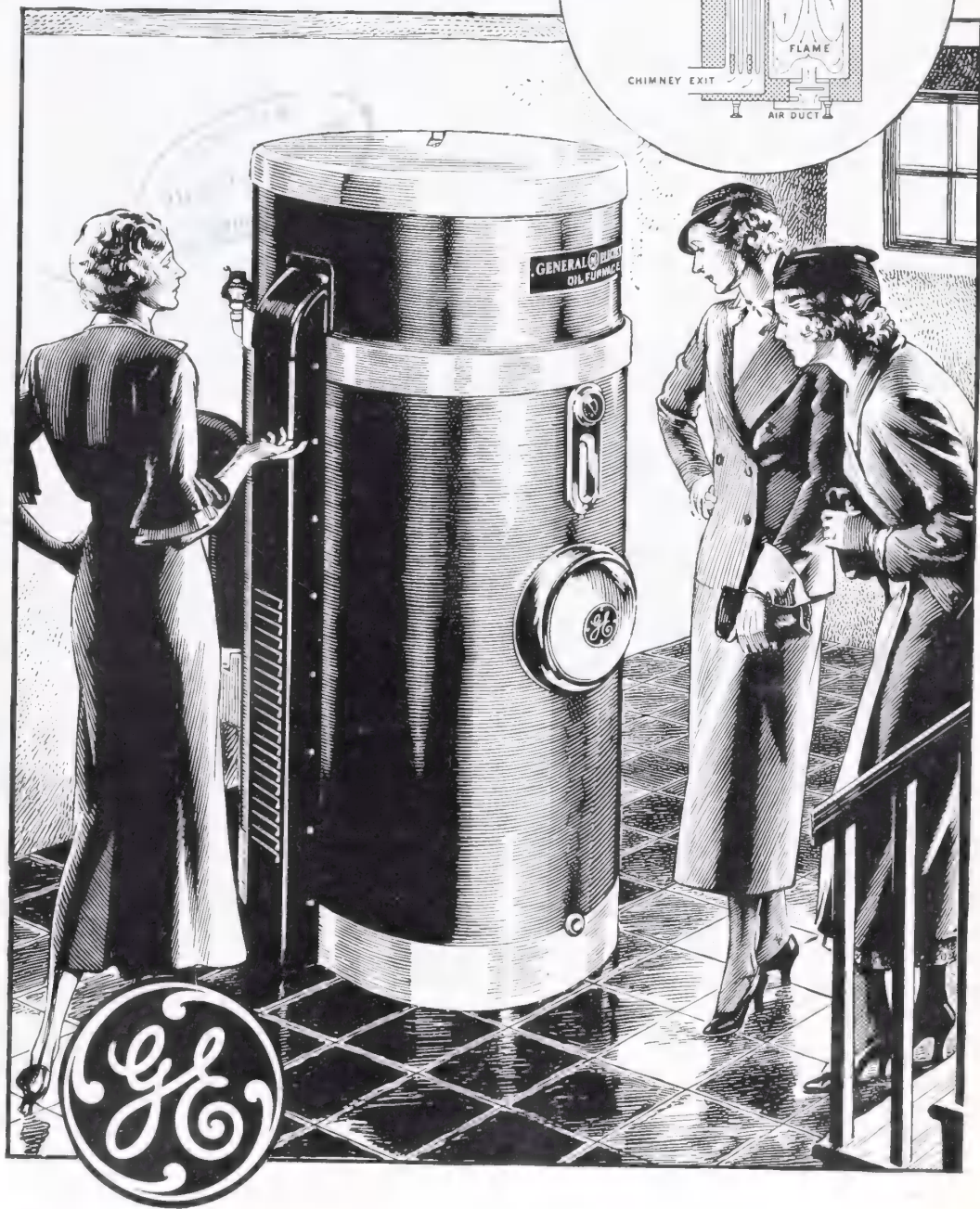
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OIL FURNACE

MY GARDEN MAIL

Mrs. John Washburn Coolidge



AN EXPERIMENT WITH LOBELIA

Last spring a friend gave me a clump of lobelia seedlings (annuals) of the Crystal Palace variety. The plants grow about 6" high, a little inclined to trail, with leaves a soft reddish bronze and flowers very deep blue. I set them in my garden and all summer they bloomed gayly. One day in the fall, when Jack Frost had almost turned the corner, I came upon this mass of gorgeous blue. It seemed too bad to let them freeze and, while debating what to do, there came to my mind the words of an old hymn I had heard sung, as a child, at Camp Meetings:—

'I can but perish if I go;
I am resolved to try;
For if I stay away I know
I must forever die.'

That settled it. Seizing my trowel and a 6" pot, I lifted some roots, filled the pot, soaked it well, and put it in a cool dark place for several days. A little later I put it in a very sunny window where all winter long it was a mass of blossoms, the envy and admiration of my friends.

The last week in May I began to wonder what would happen if I again set it out in the garden. I tried it, sheared the dried stems, and kept it well fertilized and watered. Nothing happened for nearly three weeks. Then it took heart, sent out new growth, and in a short time was covered with bright blue flowers. — Sally Dickens, Middlebury, Vermont

PERMANENT GRAVEYARD PLANTING

The problem of suitably covering plots in cemeteries and graveyards, especially when they cannot be frequently visited, is one that concerns many people. Grass will not grow under the trees and the plot soon looks neglected. One of the most satisfactory ground covers for this purpose is *Vinca minor*, the well-known myrtle or periwinkle. It is evergreen and glossy and endeared to us by many classical associations. Often in country districts this can be obtained at no cost from abandoned dooryards or overgrown fence corners. If this is underplanted with crocuses in irregular drifts or patches, the effect in spring is most charming, since the brilliant white and purple and yellow blossoms stand well above the myrtle which later hides the dying foliage of the bulb. The whole effect is greatly enhanced by surrounding the plot with boxwood (where hardy), which may be grown from clippings taken from established bushes. These, if shaded and watered in a cold frame, will in two years make thrifty little plants and, set out six inches apart, soon form a continuous hedge. The cemeteries of South Carolina are such poetic and beautiful places that pine loves to linger in them. They are planted with live oaks, the *Camellia japonica* and other broad-leaf evergreens, and underneath is *Vinca major*, the great myrtle. — Helen M. Sharpe, Chambersburg, Pennsylvania

Note: Now that thought is being given to the future of our cemeteries, it seems well to remember the value of slow-growing material as well as the importance of bloom on Memorial Day. By taking notes of blooming dates for several years, one may be fairly certain to find material to fill this need. Among the possibilities are the azaleas in one locality, violets in another, and some of the magnolias in a third.

FERNS AND WILD FLOWERS

Ferns have unrealized possibilities for a shady nook in the rock garden. Their unique beauty, suggesting distant woodlands, appeals to everyone.

The graceful maidenhair, fragile in appearance, is a universal favorite. The Christmas fern with swordlike fronds is evergreen. For effective contrast with the Christmas fern, plant near by the Eastern lady fern, which has lighter green fronds of exquisite delicacy. These, like most ferns, can be successfully transplanted in July or August.

A few wild flowers are a pleasing addition to the fern garden. The favorites in my fern garden are the American columbine and the small yellow ladyslipper.

The columbine, blooming in the spring and lovely beyond words in its garb of cream and yellow, will grow gratefully in any crevice. The yellow ladyslipper,

which blooms from May to July, loves the deep woods. It is a rarer flower than the columbine, and the possessor of a few of these lovely members of the orchis family is indeed lucky. — Katherine Suckow Snover, Paterson, New Jersey

A PLACE FOR SHEEP-LAUREL

Despite the obvious skepticism of unsympathetic gardeners, some of the loveliest planting effects may be secured with the aid of wild, uncultivated bushes or flowers. The sheep-laurel (*Kalmia angustifolia*) or, as we call it purely from choice, the little wild lilac, is a bush which in my opinion deserves to rank very near the rhododendron and the showy mockoranges. Undaunted by snow, it braves the very earliest spring with branches that are simply clothed in bluish-pink flowers whose enticing, delicate odor is wafted amazingly far over the lawn. This shrub, which seldom grows over five feet tall and which prefers shade or semi-shade, is particularly effective when planted either systematically or haphazardly in front of cedars whose restful green furnishes a charming background for its dainty, profuse flowers as well as for its large, brilliantly red berries which enliven the bush from the middle of June to late or middle August. — L. Newton Blakeslee, Cazenovia, New York

FOR WINTER BLOOM

It's high time to plan for the window garden to make the home gay while the garden sleeps.

If you are thrifty you will cut slips from your favorite Geraniums and set them in around the mother plant to root. Pot them when the nights are cool and set the pots in the window box on a bed of ashes which will come up on the pots to a good third of their height.

In a sunny window with the ashes to hold the moisture we have almost continual bloom and a richer color as the roots grow down through the pot to the ashes. We have used the semi-single salmon Geranium with happy results. — Gertrude B. Gilmore, Newtonville, Massachusetts

A BIRD GARDEN

Last year I made my back yard into a bird garden, planting the berried shrubs that furnish fall and winter food for our feathered friends. There is a barberry hedge around the yard, which furnishes food for the late winter or early spring robins, two elder bushes, two flowering currants, a coralberry, snowberry, bush-honeysuckle, and three mountain-ash trees. I have a feeding shelf on my kitchen window, a weather-vane house and two ordinary feeding houses, a suet feeder, and a bird bath in the yard.

A downy woodpecker has just raised a family of three babies on the contents of the suet feeder. Some of the family has been here at least every fifteen minutes during the day for nearly three weeks. In the winter there are many kinds of birds which come here for food. This spring the cedar waxwings, kingbirds, orioles, robins, chebecs, and sparrows have carried away quantities of the nesting material that I put out on the clothesline and grapevine trellis.

I get so much pleasure from my bird garden all the year! If more people would devote corners of their gardens to the birds they would feel well repaid in the pleasure of watching the birds and listening to their sweet songs. — Mrs. Delma W. Trussell, Springvale, Maine

Note: The Massachusetts State Department of Agriculture has pamphlets that describe various birds' needs, and the Audubon Society is only too glad to give information as to which shrubs attract birds. Do remember the feline instinct of bird catching when planning a bird garden.

THE PERSISTENT CAMPANULA

In our attempts to attain perpetual bloom in the garden, we are generally advised to cut back the plants after the first bloom is over. We have had a happy experience for two seasons with the lovely blue *Campanula persicifolia*. By giving them a few minutes' attention every morning to snip off the faded blossoms, and the use once in two weeks of liquid manure (the color of weak tea), we have had prolific and perpetual bloom from July 1 until September. They need deep watering in dry weather.

A large clump planted with apricot zinnias and the perennial *Digitalis*, *Isabellina*, *lutea* and *ambigua*, both yellow, and flanked with the white perennial *Delphinium*, which, by the way, lasts longer than the blue, and the foreground planted with apricot *Schizanthus*, we are sure of a spot of soft color in a somewhat shaded portion of the border. — Louise R. Burgess, Grafton, Massachusetts

Note: Start both the perennial and the biennial *Campanulas* from seed or from cuttings. If seeds are sown in February or March, the plants will be ready to set out in the open about the end of May. *Campanula medium*, the Canterbury-bells, and *C. persicifolia*, the peachleaf bellflower, require a light but fairly rich soil. The alpine varieties such as *C. garganica* do better in a sandy soil containing humus. Winter protection should be provided for all *Campanulas* north of New York.



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PLANNED FOR AIR AND SUNSHINE

Continued from page 186



The walls of the owner's dressing-room are lined with built-in cupboards and cabinets for wearing apparel, so classified that garments for sports, dress, or business are readily available.

may therefore be stimulating rather than restful in character. Located on the sunny side of the house and apart from the entrance hall, although readily accessible to it, this room is admirably situated for the privacy of family life, or the entertainment of guests, without the interruption of activities elsewhere on the ground floor or passage up and down the stairway.

As one turns to mount the steps leading upward from this level, the eye is arrested by risers in beautiful cerulean blue, which is again repeated in the rectangular recesses for books which occur in the golden-buff walls of the hallway — a stunning use of color, in combination with the sea-blue toning of the oak flooring and the wine baseboards, which, although daring in its conception, is altogether satisfactory in its results.

On the second floor are the private apartments of the owners — bedroom, dressing-room, baths, toilets, and boudoir all opening into a small auxiliary hallway, so that each apartment has its private entrance, and each bedroom may be converted into an outdoor sleeping-room merely by throwing wide the spacious windows.

Near at hand are the rooms for the small members of the family and the maid, whose duty it is to watch over them and keep the wheels of the household machinery smoothly running. There are also two guestrooms, one masculine and the other feminine in character, each connecting with a dressing-room-bath equipped with all possible modern toilet conveniences.

Leading upward from this floor is a straight paneled staircase, characteristic of an old country-house attic, which opens into the penthouse — a pine room with wide floor boards and sheathed walls in the Early American manner, quite different in character from any other part of the house, to which one may retire for contemplation or a quiet hour with books or pen or brush, secure against interruption.

In the development of this house no effort has been made to relate one room to another, but rather to make of it a house of many rooms for many moods, each sufficiently apart from the others to be treated individually, thus avoiding monotony and providing the variety of atmosphere craved by everyone and so often only to be satisfied by travel. In both character and color it provides perfect background for the individual members of the family for whom it is constructed, which again is something to be given consideration when building.

Sunshine, light, ventilation, heating, and every facility for efficiency in house-keeping routine have been thoughtfully considered, and if there is any nook or corner not to be regarded with unqualified approval it was not apparent to the inquisitive person, from her inspection of the cellar, with its maze of asbestos sheathed pipes belonging to the heating and ventilating system, to the moment when she stepped out upon the cinder-covered roof from the door of the penthouse and reveled in the thought of sun baths and the unobstructed vision of the heavens on a starry night.

Yes — there is a commodious garage, most unobtrusively located, where may be reached without stepping foot outdoors, and the house is air-conditioned in the best manner of modern science.

Can **HEALTH** and **HYGIENE**

go hand in hand with

Diseased Metal?

That's a question
you'll ask about your
HOT WATER TANK
after you've read
these facts:



Next time you draw a bath, remember that by **OUTSIDE APPEARANCE** your hot water tank gives no hint of what it's like on the inside!

Engineers, in a region noted for the high purity of the city water supply, found home after home where tanks only recently put in already showed, upon being cut open, marked symptoms of "diseased" metal.

The tank illustrated above may be what yours is like. Surely you don't want to use hot water from such a source!

You can be sure you *won't* if your water tank is made of Monel Metal. A tank made of that silvery nickel alloy is immune to rust. It forms no verdigris. It resists every common form of metallic corrosion. And in consequence its inner surfaces are always free from

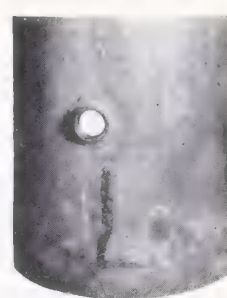


← INSIDE

Actual photograph, unretouched, of one of the tanks cut open by engineers after it had been in use only a few months.

OUTSIDE →

(Same tank). Not one of these hot water tanks showed any signs of the rusted and corroded condition of its inner walls.



the distrust-breeding conditions disclosed above.

The "Whitehead" Monel Metal Tank is strong. Tested up to 400 pounds hydrostatic pressure, it is 50 to 100% stronger than any ordinary tank. It is *guaranteed* 20 years, and even under severe conditions will

probably last an entire lifetime. Yet its price is surprisingly reasonable.

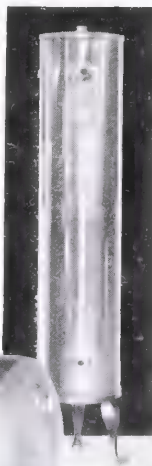
Plumbing and other dealers will be glad to show you the "Whitehead" Monel Metal Hot Water Tank and other items, too: Monel Metal Sinks, Monel Metal "Smartline" Tables, Kitchen Cabinet Tops and ranges with Monel Metal Tops. Send the coupon at the right for illustrated literature.

THE INTERNATIONAL NICKEL
COMPANY, INC.
73 Wall Street New York, N. Y.

Guaranteed 20 Years

(At right) "Whitehead" Monel Metal Hot Water Tank (Range Boiler). Gleaming platinum is not more beautiful... nor more rust-proof!

(Below) Large capacity Monel Metal Hot Water Storage Tank. For mansions and estates.



*I Hate to think
my hot water can come
from a tank like that*



DISGUSTED!

Now, every time I take a bath, I can't forget the condition of our hot water tank. I am simply disgusted when I think about it... can you blame me?

"FUSSY"

I have always been rather "fussy" about health and hygiene. When I think of how often I've used hot water in the bath room, and what I've used it for... I get positively sick!



STOPPED GARGLING

Until we replaced our tank with a Monel Metal one I stopped many "medical" uses of hot water by our family... no gargling, for instance, with water from the hot water tap.

You are right. NO tank can be immune to this "disease" unless it is made of metal that is proof against rust and corrosion.

THE INTERNATIONAL NICKEL CO., INC.

73 WALL STREET, NEW YORK, N. Y.

Please send me further information on:

- ☐ Monel Metal Hot Water Tanks and Automatic Storage Gas Water Heaters.
- ☐ Monel Metal Sinks, Ranges and Other Household Equipment.

Name _____

Address _____

Plumber's Name _____

HB 11-33

MONEL METAL



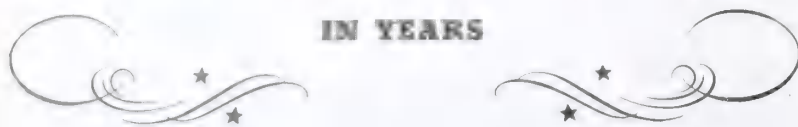
Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



VICTORIAN

THE LOVELIEST GLASSWARE DESIGN

IN YEARS



NATIONAL • METEOR

MANHATTAN • EMBASSY

No photograph can do justice to the graceful beauty of Fostoria's new Victorian design. Nor can it capture the diamond-like brilliance of the rock-crystal, the delicate tracery of the hand engraving, or the deep radiance of Fostoria's three charming new colors—Burgundy, Regal Blue and Empire Green. Victorian was created to carry the deeper color tones now so definitely the vogue in household decoration. Look for this loveliest of all glassware designs in the stores . . . and see Fostoria's countless other contributions to the graciousness of the home.



The Victorian line includes stemware for all purposes, service plates, and a full assortment of odd and fancy pieces. Colors are Burgundy, Regal Blue, Empire Green, crystal, and combinations of color and crystal.

FROSTED BASE: NOTHING LIKE IT MADE IN THIS COUNTRY

Fostoria Glassware



THE GLASS OF FASHION

STAGING A FLOWER SHOW

Continued from page 195

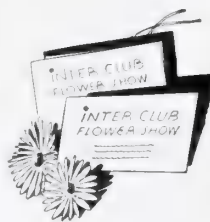
space is limited, the entries should be limited, so that each may have enough room to be seen and enjoyed. Overcrowding tires the eye unspeakably.

The staging committee should arrange the traffic rules and allow wide aisles without dead ends, so that traffic jams do not occur. People come to a flower show primarily to see, therefore the staging committee must make this possible for them. Artistic arrangements, for instance, are seldom placed high enough. The beauty of many a display is lost because the public is not given an opportunity to view containers and flowers as a whole, they are only permitted to look down upon the heads of the flowers unless they assume a half-crouching position, which is exceedingly awkward, especially when the aisles are crowded.

The staging committee also confers with the classification committee to ascertain the size and type of all exhibits.

Each artistic arrangement should occupy a space assigned to it, and should never be moved or handled after it has been left by the exhibitor, until it is no longer required for exhibition.

The majority of visitors at a flower show are content to look, but there are always some who must touch or handle. The staging committee at a large show must take this point into consideration and protect exhibits from the overly curious element by railings or careful placing. A few resting places should be provided for enthusiastic but leg-weary spectators.



INTERESTING CLASSES IMPORTANT

The classification committee plans the schedule and is responsible for introducing interesting groups. These groups are arranged in sections and classes, and the sections should be clearly marked to avoid confusion. Classes are divided upon the tables with paper tape, and each one numbered on a clearly visible card fastened to the front edge of the table. Section cards should be done in Roman numerals and raised above the exhibits; they can be fastened in bamboo sticks split at the top and set in sand-filled cartons of half-pint size.

At least three members of the classification committee should be present before the show opens to receive exhibitors and direct the placing of exhibits. These members should wear committee badges.

The decorating committee in providing backgrounds should plan to use neutral tints and foliage. The exhibits are expected to furnish color and a centre of interest. A stage at one end of the room may be used for a demonstration garden or set as an architectural feature to lend interest to the other exhibits.

The interest in flower shows is tremendous. This spring in New York, in spite of a general foreboding that the lean year would keep many away, a record number of well over a hundred thousand people paid the admission fee and entered happily into the fascinating realms of the 1933 International Flower Show.

ASTER, THE STAR FLOWER

Continued from page 199

It prefers sandy or stony soil in fullest sun, wonderful for a rock garden where the heat is too great for the Rock aster and its kin. In preparing a rock garden in a New England field this aster is frequently uprooted. After the garden has been properly built, I suggest that plants of this be put back in a place of honor. It is rarely offered, and spring planting only is possible. A form with pure white rays is at times seen.

For the woodland there are many native species, each of some beauty, but of too brief bloom or weedy habits for the hardy border. My favorite is Blue Wood aster (*A. cordifolius*), not only for the profusion of little lavender flowers in early September, but because it will grow in any soil, wet or very dry and even where there is much shade from trees. It makes a tight clump of roots so it is not a spreader. The chief character of this one is the very heart-shaped

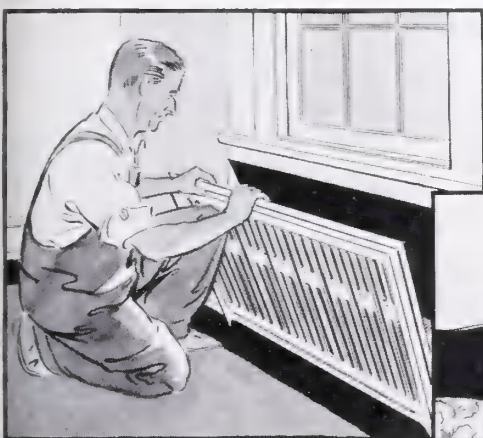
Betty arrived and MORE ROOM *was needed..*



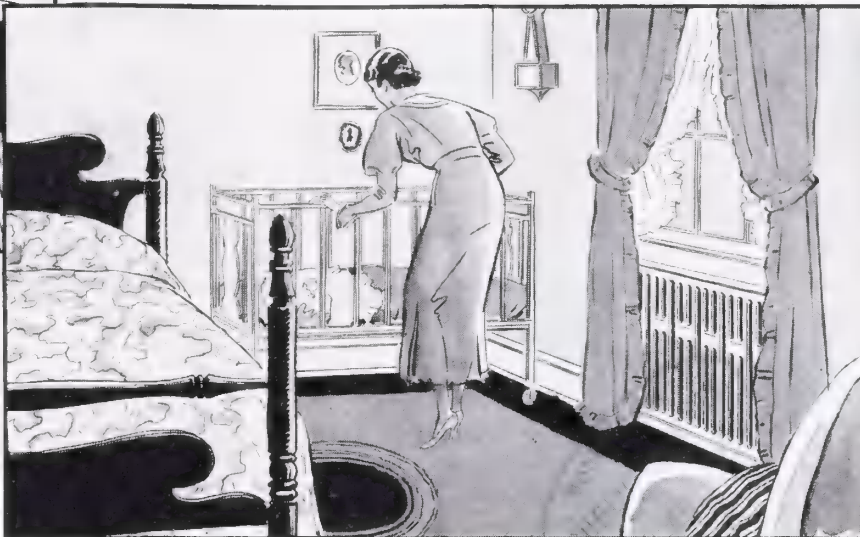
"She was such a tiny thing that finding a place for her little crib should have been a minor problem. But I wanted the crib beside my bed where I could instantly hear her at night.



"Imagine my disappointment when I found that our old style radiator projected into the room just far enough to prevent placing the crib where I wanted it. I almost cried when I told Bob about it. The old dear said not to worry. He'd solve that problem for me with a new radiator he had read about which did not take any floor space.



"Sure enough, the steamfitter came with a new Weil-McLain Raydiant 'Concealed' Radiator. Fitted it snugly into the wall beneath the window. What a wonderful improvement it was in appearance... and the room seemed so much larger.



"But the most unexpected surprise was the increased comfort of the room. Never before had it been so comfortably heated. On cold days, I always sit in this room to read because my feet never get cold. Next spring, Bob and I are going to have the radiators in the living room changed to this new space-saving type with its added beauty and comfort."



HERE is great news for every home owner. Weil-McLain engineers have created an amazing new radiator which not only adds valuable room space but works miracles in appearance. *It is much more efficient*—delivers more heat into the vital living zone of rooms near the floor.

The Weil-McLain Raydiant "Concealed" Radiator scientifically combines convected and radiant heat. It goes into the wall out of the way. Its beautifully designed "live" front forms its own front and gives this concealed

radiator heat-holding qualities so valuable in automatic heating. Built entirely of cast iron, this new-type radiator operates perfectly on *any* steam, hot water or vapor system and with other cast iron radiators.

Learn how little it will cost to increase the size of *any* or all rooms *without* extensive rebuilding. Ask your heating contractor today about the new Weil-McLain Raydiant "Concealed" Radiator. Write for free Bulletin Catalog D-10. Weil-McLain Co., General Offices: 641 W. Lake St., Chicago, Ill. New York Offices: 501 Fifth Ave.

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Save Costly Replacements with these Time-Tested WOOD-PRESERVING STAINS



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Roof and siding stained
with Cabot's Creosote
Shingle and Wood Stains

Cabot's Creosote Shingle & Wood Stains

MORE than just stains, Cabot's Creosote Shingle and Wood Stains usually double the life of shingles, siding, fences and other wood work to which they are applied. . . . This is because they are more than 60% creosote. Creosote is the best wood-preservative known. . . . Over 50 years ago Samuel Cabot Inc. made the first practical application of creosote to shingle and wood stains by refining pure creosote to a light color so that it could be combined with pigments even in light grays and other delicate shades. . . . made with pure microscopic pigments, these stains act like dyes. Their soft, rich colors sink into the wood, giving a true "stain effect," which cannot be imitated by any "painty" type of stain.

"Twenty years ago I stained my house with your stains," writes one user. "The wonderful color has lasted, notwithstanding our severe winters and strong sunshine and salt air."

Let us send you a color card and full information now. Use coupon below.

Samuel Cabot
Inc.
Manufacturing Chemists



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Boston, Massachusetts

Checkmate: Using our Color Card and full information on Cabot's Creosote Shingle and Wood Stains.

Name

Address

base of the basal leaves. Bigleaf aster (*A. macrophyllus*) has an enormous leaf in great quantity in the darkened wood, almost like the foliage of horseradish, but wider. It makes a grand green cover in the woods, but the few rather large violet flowers do not give the mass effect that one would expect from such a vigorous leafage. It should be classed as a foliage plant. Georgia aster (*A. shortii*) comes from the Middle and Southern states. It is a tall plant, nearly three feet high, the leaves heart-shaped on long petioles, without teeth. The flowers are as near blue as any of our wild kinds; it begins blooming in August. This has reached our nurseries, and has named forms abroad. It is the best of many similar wild species.



THE ASTER FOR THE FALL BORDER

The one aster of the autumn for the border is New England aster (*A. novae-angliae*), which is more abundant in the Middle states than in New England. It grows four to six feet tall, in big permanent clumps which do not spread by root. In spring the clump looks about like a large plant of phlox, though the leaves are not opposite. But the seeds blow far, and your neighbor will soon have the children of your plants. It is a very leafy plant, downy and clammy to touch, with a turpentine odor to the top of the plant. This is very distinct from other species in its foliage. The large clustered flowers begin in late August and last to late September, a longer blooming season than that of most species. The wild color is violet or purple, but named seedlings vary from deep red-purple to rose and white.

There are at least a dozen named forms, but nursery lists usually mix them with the forms of other species. The leaves are not affected by dry season, disease, or insects, but are a good green at the time of bloom. The red-purple colors and turpentine odor will separate this from other species of the autumn border. Try to get Ryecroft Pink, soft pink; Lil Fardell, light mauve; Mrs. J. F. Rayner, rosy red; Mrs. S. F. Wright, rosy purple; Wm. Bowman, blue-purple; and Ryecroft Purple, deep purple.

The most prolific of named forms is New York aster (*A. novibelgi*), about three or four feet tall, with very smooth narrow green leaves clasping the stems. In nature there are all kinds and forms, but garden seedlings are endless. The flowers open widely, blue or violet to white. It prefers a moist soil, and spreads madly by roots and seeds. It will soon run out the related species in a border, and frequent spring division is advised. This is the most useful of the Michaelmas-daisies, but here in New England there are troubles. The foliage often gets badly browned, or the plant stunted by dry weather, a fungus or other pest, and the stems are often well covered by red plant aphids. When well grown this is a wonderful sight in the border; when sickly it is a disgrace. I prefer the taller New England species.



TO HELP YOU CHOOSE

Of more than a hundred named kinds you may make your own choice, as the nurseryman offers: White Climax, White Queen, or Snowflake, white; St. Edgwin, Amos Perry, Rapture, Lustre, Colwall Pink, Peggy Ballard, pink; Robert Parker, Cloudy Blue, Beauty of Colwall, Nancy Ballard, Perry's Blue, Saturn, Amethyst, Cleopatra, Inez Perry, lilac; and Climax, Moonlight, Nancy, Feltham Blue, or Keston Blue, blue. Some of these are semi-double, with two or more rows of rays.

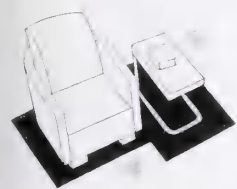
Other similar species are not enough different except in botanical details, and there are named forms of *A. laevis*, *A. diffusus*, *A. ericoides*, *A. vimineus*, and others. These give no mass effects not already offered by the New York varieties.

The best white wild species is Flat-top aster (*A. umbellatus*), some five feet tall, with pale narrow leaves, and flat clusters of white flowers in September, remotely like a giant yarrow. It is in the swamps with Joe-pye-weed.

There are foreign tall late species. Tatarian aster (*A. tataricus*) has horseradish foliage and large violet flowers in flat cluster at an elevation of five or more feet in October. It is the last to bloom, and very worth having. Several dealers carry this in stock.

Continued from page 208

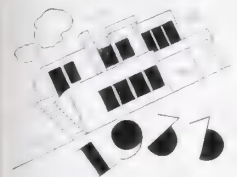
the final result of this process, plus various other chemical operations, is a viscous, amber-colored liquid which is forced mechanically through a narrow slit into a chemical bath which instantly solidifies it into a thin film. This film is passed through a series of cleansing and bleaching operations which remove all impurities, and after thorough drying it emerges as a sheet of completely transparent material, slow-burning, strong, and durable. This perfecting of a synthetic product of such commercial importance is one of the great chemical triumphs of our times.



NEW DEVELOPMENTS

For years we thought of Cellophane simply as a wrapping material always associated with utilitarian articles; presently we began to notice that it was appearing in the merchandising of de luxe articles, that fragile lamp shades and delicate lingerie were protected by it; next some clever person discovered that Christmas gifts were more alluring when they were wrapped and tied in brightly colored transparent wrappings. We were sure then that it had reached its ultimate goal — but it had only started.

Manufacturers of textiles had for some time been watching the wizard fabric with speculative eyes, and progressive ones realized that it had many possibilities beside its popular one of wrapping merchandise. Experiments were tried in weaving it, using it as both warp and woof, and with a woof of either rayon or cotton to strengthen it and to lend it flexibility. And now, behold, here are new fabrics that have a beautiful, shimmering quality unlike anything else on the market, and ranging from light materials to those strong enough for upholstery. Modern decorators have not been slow to use these new materials as they came along. The sun's rays are diffused through the woven fabric of drapery weight, so that a beautiful luminous effect is obtained in the rooms where it is used, and as it is very flexible it hangs in graceful natural folds which add to the charm of your window treatments. The fabric is so glossy that shaking will free it from dust, and it may be washed or dry cleaned, as you like. But it will not require frequent attention, as the cellulose fibres are air-tight so that dust and lint do not stick to it.



FUTURE POSSIBILITIES

Visitors to the Century of Progress at Chicago during the past summer were introduced to new Cellophane fabrics in the bedroom of the Masonite House, where they attracted much attention and interest. The wall covering was of attractive cream-colored woven material, and the windows were hung with a gleaming white knitted fabric of Cellophane, while the overdraperies were of a silvery lime-green with a cool shimmer and sparkle — all exciting keen interest in the thousands of spectators who passed through the room.

This fall we find that great strides have been taken by the manufacturers in the production of further Cellophane products for finishing, and we may now cover our floors, drape our windows, upholster our chairs and sofas, flounce our dressing tables, make our bedspreads and slip covers, or fashion our lamp shades from this wonderful new product whose possibilities seem to have no end.

It would appear that a new era is just opening in the field of decorative fabrics, and manufacturers hint of wonders and novelties still to come. It may be that cellulose film will furnish our clothing as well as our interior decorations, or that still more astonishing developments are waiting for their discoverers in that mysterious world of chemistry whose exploits have already marked our age as a true Century of Progress.



MY ROOMS MUST REFLECT
GOOD TASTE — THEN CHARM
*that's why I insist on
flowers labeled, "Calart"*



Modest homes or palatial mansions — it makes no difference. There are CALART flowers at prices to suit and they'll add a touch of color to warm and cheer the coldest room.

● WE'LL ADMIT that fresh cut flowers are preferable for their fragrance — but not always available — and expensive, too. Furthermore, a few days at the most and then — they're gone.

California Artificial Flowers stay "alive" for months. They're "Nature's Closest Rivals" acknowledged by Exposition Prizes to be the best that human hands can fashion.

You'll attempt to smell them and wonder how anything can be so real. Some even *feel* real. Go to your nearest dealer today and see the hundreds from which to choose. Be sure they're CALART.

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THE LEADING
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EVERYWHERE



LOOK FOR THE BLUE
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Made by California Artificial Flower Co., Providence, R.I.

A GARDEN FULL OF TRADITIONS

By MARTHA FISCHER

Payable _____
Color _____
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GUARANTEE
These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

THE ORINOKA MILLS

Get a one-way ticket
WHEN YOU'RE BUYING DRAPERIES

THERE are no two ways about this ticket. It's a guarantee . . . unequivocal and definite . . . of your investment in Orinoka draperies. It reads, "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price."

Orinoka fabrics are unsurpassed in color, design, and beauty of material. But further than that, they are, in the end, the truest *economy*.

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DRAPERIES . . . Colors guaranteed sun and subfast

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THE ORINOKA MILLS
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Continued: I should like a copy of the Orinoka booklet, "Draperies and Color Harmony."

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Down in the Southwest section of the United States, where the Spanish culture poured in from Old Mexico in Conquistadorial days, and where, in adulterated form, it has been seeping across the border ever since, there abounds a type of small garden that ought not to be overlooked for a number of reasons. One of these reasons is its intrinsic beauty. A second is its harmoniousness with the surrounding natural landscape. A third is its racial flavor, which strongly helps to make a colorful region yet more colorful.

The garden in question is to be found about the occasional haciendas, or ranches, still owned by descendants of the Conquerors in the states of New Mexico, Arizona, California, and Texas, and, abundantly, in the small Mexican villages scattered over the wide areas of those states, and in those purlieus of their cities designated as the 'Mexican quarters.' Whether in the country or the city, the regions in which these gardens prevail may be recognized by their squat adobe houses, by their black-shawled, church-going women, by their apparently eternally lounging, cigarette-smoking men. Horsemen pull their galloping mounts to dramatic full-stops in these localities. Old men, on meeting, lift their hats to one another in the manner of grandes indeed. Between them ripples a tongue of musical inflections. Universally they are pervaded by a graciousness of life that we hurrying Anglo-Saxons might do worse than emulate.

This graciousness is expressed, in part, by the presence, everywhere, of flowers. This love of flowers may be satisfied in the poorest dwellings by merely a few struggling plants in tin cans set in the windows. When given a free hand, it results in gardens of a type distinctly lovely.



ONE SUCH GARDEN

Let us pretend that we are entering the gate of such a garden. It lies in the enclosure about one of the low adobe houses — and we are considering gardens belonging to houses either pretentious enough to have both a central courtyard and an outlying garden, or those, more abundantly found, that have only this surrounding garden and no patio, or courtyard, at all. The first impression of this garden is that of a strong congestion of colors, shapes, and sweetness. In the dazzling Southwestern light this seems, at a distance, to simmer, like a bit of brilliant mirage. The second swift reaction is to the sharp and effective contrast of this close massing of divergent colors and shapes to the dead-seeming desert earth that is the garden's floor and background. A final characteristic is a distinct, homely charm, which is promoted by the garden's unpretentiousness and naveté.

In this garden are no turfed, or bricked, or graveled paths. Here are paths of hard earth that have been swept, and swept, and swept again, until they rival, in spick-and-span-ness, the most immaculate interior. They are one of the highly notable features of the garden. Another is the flower beds. These are depressed instead of mounded, and not the least of the garden's beauties are the miniature canals and lakes of water that, at certain hours of the day, for purposes of irrigation, sparkle and wink within their frame, under the Southwestern sunshine. The barrier of wooden fence, or nopal, or spiny yucca hedge is yet another salient point. If the barrier is indeed a wooden fence, it is apt to be painted blue or pink, colors highly effective under sunlight unfailingly intense, in a landscape on the whole exotic.

But let us on to the mass of bloom and fragrance that is the essence of the garden. The flowers are preponderantly the same, whether the garden be on the outskirts of San Francisco or in southern Texas. The hollyhock is a strong favorite, the oleander another. The latter is found planted in the earth like trees, or in large tubs. The prevailing raw blue or green paint of these tubs lifts into greater intensity of hue the rose or paper-white of the feathery flowers amid the shiny, dark green leaves. Few are the gardens that do not boast one pomegranate tree, at least, planted like the oleanders. The scarlet flowers are an incomparable touch placed behind an ivory ear at the fiestas; the fruit has the glow of opulence that Latins particularly love. Heliotrope of the heavy perfume is another favorite, as is the famous rose of Castile. Fuchsias drop sharp-toothed blossoms of purple and crimson, ivory and scarlet. Four-o'clocks in dense masses flower daily, in the late afternoon, like a Fourth-of-July display of fireworks, in a sudden show of magenta and yellow studdings. These flood the drowsy air with a bath of sweetness. Marigolds, Shasta daisies, poppies, Geraniums, lemon-verbena, jostle each other. Tall clumps of bluest larkspur furnish

in
chicago

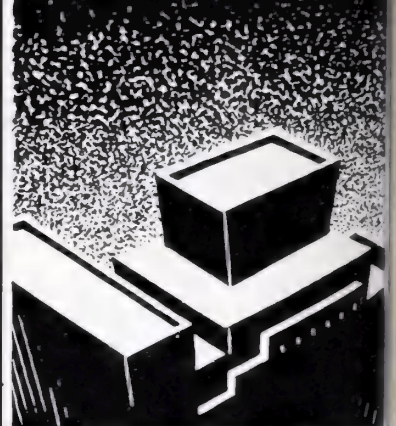
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TO THE
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IN THE VERY HEART
OF CHICAGO**

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WITH CIRCULATING
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cool accents. Stocks, nasturtiums, coreopsis, cockscomb, make a brilliant pattern. Portulaca burns in a color combination peculiarly pleasing to the Mexican eye — magenta, yellow, scarlet, orange, and pink. There are tall staffs of pallid Madonna lilies. There are fluttery sweet peas, and scabiosa, the 'mourning bride.' There are spicy carnations, and clematis, purple and white, and eagerly clambering Cherokee roses.

All of these flowers are of good size and vivid color, for Southwestern desert soil is prolific when watered — as has been proved in the great irrigation projects. Many of the flowers are native to Spain, and are still favorites in the patios of that homeland. Among such are the Castilian rose, the Madonna lily, the carnation, and the hollyhock. Some — as the fuchsia, the Geranium, the marigold — had their beginnings in northern Africa, coming into these gardens via the long-ago invasion of Spain by the Moors. Whether Spanish or Moroccan in origin, their introduction into their present Southwestern American abode is most likely traceable to the depths of a pocket in the brown habit of some sixteenth-century Franciscan friar. The place of these heroic monks in the sixteenth-century Spanish exploratory expeditions in America, it is well known, was for the purpose of bringing the souls of the 'red savages' to the Cross. The conveyance into the new land of the gentler attributes of civilization was one of their means to this end.

How can such associations help but cast a glamour over these gardens of a still raw New World — gardens in which, however, guitars are yet strummed o' nights, and songs of old Spain are sung in nasal voices. Another appeal is the manner in which the growing things of these gardens are closely woven into the fabric of their owners' lives. There is scarcely one of them that has not been perpetuated through generations, by seeds or cuttings exchanged among the black-shawled women. Their flowers, in tight, multicolored bunches, go to the altars of the saints on their feast days. They go, in the procession of the faithful, to the cemetery on All Souls' Day. They figure importantly at weddings and at funerals. In the close-crowded beds you will find potent medicinal herbs that play a leading rôle at the sick bed. Thyme, horehound, rosemary, and rue are some of their designations — musical even in our unmusical tongue. The Mexican housewife believes in the efficacy of these plants as she does in the infallibility of her saints, and, almost without exception, she is an adept in their use.

Certain startlingly beautiful effects in these gardens are quite unconsciously produced by the presence of the adobe wall of the house as a background. Visualize the mass of variegated color which is the garden in bloom against the skimmed-milk or intenser blue of a painted adobe façade, and you will know what I mean. (Blue — the color of the Virgin's mantle — is popular for the façade of the Mexican-American house, since it is a charm against evil and ill luck, which have such a way of liking to take up their abode in even the most pious of Mexican households.) For a mass of purple bougainvillea against the faded pink of an adobe wall I have only the manhandled word, 'delicious.' And a rosy spray of blossoming almond, apricot, or peach, flung skyward against a background of gray or tan adobe in the spring, is a thing never to be forgotten.

There are other artless contributions to the charm of these artless gardens. They are the more effective in that they have a place in the garden purely on a basis of utility. The terra-cotta-colored olla, or water jar, slung under the portico, or porchway! In the fall, strings of chile peppers, drying in a vivid smear of scarlet against the adobe wall! The ubiquitous singing bird in its often hand-made cage! In the country districts, picturesque pulley wells that, in this country in which water is a precious thing, are fairly the centre of the garden's life!

Here is gardencraft simple, unpretentious, and highly effective. It seems to me that it might be adopted to advantage by those who are building small houses of stucco or adobe construction in the Spanish or Mexican styles in those regions of the United States where those styles and the soil are congenial. Or it might most profitably be used as a unit in more pretentious garden planning in such regions.

ORIENTAL LACQUER

By ROSE HENDERSON

With its richness of color, its vigorous form and decoration, and its fascinating traditions, Oriental lacquer seems deserving of the present revival of interest in its behalf. The best ancient lacquer is rare enough to provide diverting search for collectors, and, as comparatively little has been written about it, there is also the lure of the unexplored for the serious student of lacquer history and of the authentic early pieces. Moreover, the sound decorative quality of good old lacquer and the essential unity and completeness of its aesthetic appeal assure its harmonious entré into the most carefully planned interiors, if selection is made with good judgment and sensibility.

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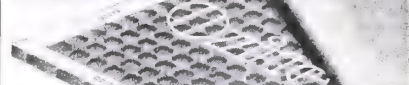
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A painting in lacquer by Jean Dunand (top), a lacquer Buddha of the T'ang dynasty, 618-906 A.D., in the Pennsylvania Museum (below), and an oblong lacquer box decorated with mother-of-pearl



Courtesy
Rosenbach
Galleries



Of the industrial arts of China and Japan, lacquer seems the most characteristically Eastern. Dr. O. Kummel states that the first historical information concerning lacquer in Japan dates from the reign of the Emperor Yomei (673-687 A.D.), but that in China the record goes back nearly to 1000 B.C. And the character of the early achievement indicates a period extending well back of this date. A Chinese report, the more recent parts of which may belong to the seventh century B.C., mentions the lacquer decorations of musical instruments. Another collection of reports of about the same age refers to tributes of lacquer from certain provinces. Chaung-Tzu, a philosopher of the fourth and third centuries B.C., records that in Shantung lacquer ware was regarded as indispensable in every better-class household, and even in the sixth century B.C. a prince is reported to have remonstrated against the luxury and extravagance of lacquer furniture.

It is generally conceded that the process of lacquering originated in China and probably was first used as a mere preservative for woodwork, later developing into a medium for a high order of art expression. From the small inro, a box for seals and medicine, to the large screens, bowls, and boxes used to furnish imperial palaces, the lacquered objects present interesting variety and significant decorative themes. The history of lacquering from its dim beginnings in China to its extensive development in Japan and to the use of Oriental panels and designs by seventeenth- and eighteenth-century cabinetmakers in Europe is a history rich in human significance, reflecting much of spiritual joy and insight. With all his wisdom and sophistication, the Taoist seer kept a keen lust for life, and the frequent themes wishing longevity and the zest of youth to recipients of lacquered gifts carry a heartening influence down the ages.

Unlike the japanning or various varnishing veneers of Western countries, the Oriental lac is a natural product, the sap of an anciently-cultivated tree resembling sumac. Various authorities describe the elaborate process of preparing the wood, the most common basis for lacquer, and of covering this smooth foundation with layer after layer of lac and then embellishing the final surface with carving, painting, or inlay. Each layer of lac was carefully dried before the next was put on, and from fifteen to twenty layers were often used. An artist living in the second century A.D. is said to have taken ten years to complete an important piece of work.

The painstaking preparation and execution resulted in an amazingly durable product, able to survive centuries of hard usage without losing its peculiar crispness of color and design. Hastily executed imitations lack the durability as well as the beauty and character of the early work. No authentic pieces are known to have survived the fires, floods, and pillage of the earliest lacquer periods. Admirable specimens of carved and inlaid work are thought to date back to the seventh century A.D., but for the most part collectors must content themselves with products no older than the Ming dynasty (1368-1644). The early specimens have strength and simplicity of design which makes them appealing to any age, and the play of color gives a fresh and elusive charm to the mother-of-pearl inlay which was frequently used.

Examples of the inlaid techniques, in which the Chinese were unexcelled, have been preserved in the unique Japanese treasure house at Nara and probably came to Japan from China by way of Korea. Many of the older styles of inlaying are known to have been lost, but the decoration in mother-of-pearl still shows great variety of technique. The bluish-green lustre of the shell is often heightened by the application to the under surface of color mixed with glue

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The upper surfaces may be decorated with engraving, painting, or lacquering. After the pieces forming the design are fixed in the lacquer surface, the spaces between them are filled with lacquer, usually red or black, and the whole is covered with several more coats of transparent lacquer. These final layers may be rubbed down so as to leave the mother-of-pearl light and distinct, or a certain thickness of lacquer may be left so that the inlay has a brownish color like amber.

During the political disturbances at the close of the Ming dynasty the art of lacquering was neglected, but it was revived under the patronage of the Emperors K'ang Hsi, Yung Cheng, and Ch'ien Lung. Yet students of lacquer feel that it lost strength and finish, as did most other Chinese arts, after and even during the Ming period. The vigor and breadth of the best Ming design were changed for a more refined and complex style in the succeeding dynasty.

In carved as in inlaid lacquer, the Chinese are the first and greatest masters, but the earliest authentic pieces have also been preserved in Japanese treasure houses. A carved red lacquer tray in the Korinin temple of the Daito Kuji monastery at Kyoto has the name of Chang-Cheng engraved on its inner surface. It has a delicate design of jays and flowers, and its designer was regarded as one of the greatest lacquer artists of the Yuan period. An oval lacquer tray is carved in bold symmetrical scrolls which show on their cut edge alternate layers of red and black. Powerful carving with softness of outline marks this and other early pieces which were made for practical service, and so were smooth and agreeable to the touch without projecting knobs of any kind to get in the way of the user. An interesting round tray shows the beginning of the tendency toward more pictorial designs. Two phoenixes among blossoming peonies are placed with a nice appreciation of form and space. The background of square diaper is filled with a star-shaped flower pattern.

Higher relief and greater elaboration mark most of the carved lacquer following the Ming period, and the profusion of decoration seems artificial and unsuitable, in contrast with the earlier simplicity. Yet many skilled artists continued to produce excellent and individual work after the general climax of achievement had begun to decline. Various small knives and gravures and sometimes the sharp canine tooth of the rat were used in the incising. An effect of old brocade is given by the coloring and the carved roses on a black lacquer ground. The same patient and skillful attention to detail is shown in the painted and carved screens called Coromandel. In these the decoration is broadly pictorial and follows closely the style of painting of the respective periods. This type appeared especially to the Chinese and led to the splendid development in Japan. Indeed, the Japanese artists perfected their new technique of gold lacquer to such a degree that China, in turn, became a pupil of Japan in learning from these finished gold products. Presents of Japanese lacquer to the court of Hsuan-tu (1426-1436) excited great admiration, and finally Chinese lacquerers were sent to the Island Kingdom to learn the new technique. Through Japan the art of lacquering was really given to the world, and it came to be regarded as the most typically Japanese product. Through interest in Japan's lacquer we have been led to appreciate the original masters, the Chinese.

A lacquer box with excellent carving of the early Ming period, and a detail of a large lacquer screen of about 1690



Lamerie

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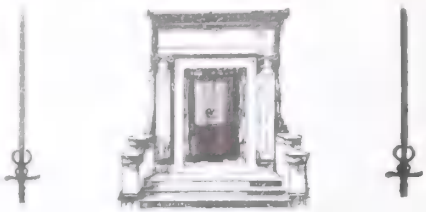


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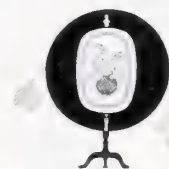
By K. C. SPENCE

A decade or two ago, almost every woman, regardless of the size of her household, was ambitious to possess a large house — a symbol, as it were, of financial and social standing. But due to the broadening of her interests, with consequent demands upon her time, to facilities for entertaining privately outside the home, to increased cost of building and scarcity of domestic service, there prevailed to-day a preference for the small house and apartment.

The smaller rooms of these always present a problem. Whether it be an interesting or distracting one depends upon whether we have a knowledge of the subtleties of interior decoration; whether we recognize but one kind of space — that of feet and inches, or are equally cognizant of apparent size which is produced by selection and placement of furnishings, and which gives as great a sense of comfort as the former. In the last analysis it is this sense that matters rather than a few square feet of floor space, which, at our disposal, may be annihilated by unwise treatment.

Some of the factors contributing to space effects are: restraint in breaking wall space, banishment of large areas of strong color or bold designs, scaling furniture to the room and paralleling its structural lines. Walls are necessarily broken by doors and windows so the restraint must be exercised in what is on and against them — paint, paper, pictures, and hangings. Plain walls of ivory, gray, tan, and light blue and green, retreat, producing a sense of expansion while those of dark color and large design seem to advance, causing a sense of contraction or crowding, and should never be used in a small room. Walls and woodwork of the same color, one a shade or two darker than the other if desired further exaggerate size. Soft tans and grays may be used on the first floor and the more delicate colors on the second. If there is objection to changing the color of the woodwork, the same effect can be secured by having hangings, or the ground of the hangings, the same color as the wall; the idea being to secure unbroken color areas.

All the pictures in a room should be of one general kind and framed similarly. A collection of paintings, etchings, prints, and photographs framed at random, bidding individually for attention, seem to occupy much more space than the same number and size framed in one material. They are also less obtrusive if properly hung. The approved height is that at which the middle of the picture is in line with the eyes of a person of medium stature, when standing — an obvious and simple rule. A group of small pictures is treated as a single picture, the middle of the space occupied being in line with the eyes.



THE IMPORTANCE OF FURNITURE SCALE

If a room is small, nothing emphasizes the fact more than massive pieces of furniture; while pieces scaled to the room preserve every inch of its dimensions. Each article in a room should be considered with reference to every separate thing in it, not only with an eye to proportion, but to color, line, texture, and appropriateness as well.

Perhaps nothing contributes more to the illusion of size than paralleling the large pieces of furniture with the wall, thus carrying the eye along it and tending to lengthen it. Placing them across corners or diagonally in the middle of the room produces the opposite effect and should never be used except to annihilate space, and, we might add, all sense of restfulness too; for many large pieces at variance with structural lines suggest mutiny to the eye and chaos to the mind. Smaller pieces placed irregularly about the room prevent a still effect.

In this latitude where perforce we spend so many months of the year indoors the open porch for summer use is of prime importance. The large one presents no problem, but the small one does, and here again our cleverness in conserving every foot of actual space and creating many apparent ones is challenged. It is obvious that the former is accomplished by using a minimum of furniture. The further aid of apparent size is secured through awnings, floor coverings, and furniture cretonnes. Projecting awnings, in effect, claim for the porch some of the space they overhang, while green floor coverings reach out to the lawn. These two factors, together with cretonne of garden-flower colors and design, in their concerted call to what lies beyond the porch most subtly produce the sense of space.

The color of the chairs, baskets, and pockets, if not of the house color, should be one it seemingly absorbs; otherwise, their conspicuousness so breaks the space upon which they rest as to obliterate some of the sense of space we have created.

WHAT SHALL I PLANT?

by DOROTHEA K. HARRISON

every year when the lilacs bloom I renew my enthusiasm for that charming French hybrid lilac Lucie Baltet (Figure 1). She puts on her fragrant soft pink dress, a lovely flesh color, just as the main group of the common lilacs and the hybrids are beginning to lose their freshness. The buds just before they open are the color of a



Fig. 1

fairly deep pink coral and open lighter. In spite of the delicacy of the single blooms, they seem relatively unaffected by the sudden heat we sometimes have at the end of May. The usual shade is brought out by planting near it some good white variety, such as the semi-double cream-white one, Edith Cavell, which also blooms late. Both varieties, which may be planted now, are obtainable for \$1.35 for a plant 2'-3' high, \$2.00 for one 3'-4', with transportation charges extra. Bobbink & Atkins, Rutherford, New Jersey.

Trained fruit trees (Figure 2) are the thing for the small place because they can be so decoratively kept in bounds as part of a scheme to include flowers, herbs, vegetables. Of course, you will have to continue training them yourself, but that is the fun of it—a little is done quite often. The nurseryman's leaflet tells just what to do. If you do it, the reward should be the sight of a fine quality. There are a



Fig. 2

number of shapes to choose from, such as the horizontal cordon which makes a low edging for beds, and the single and double U, which are at least 5' high to start with. They are good on an east or west wall or free-standing. They are generally trained on horizontal wires in either case. Pears are quite successful and are offered by this firm in seven varieties, including Bartlett, Clapp's Favorite, and Seckel, which will give fruit from August to January. Apples are obtainable in nine varieties. Single cordons are \$2.75 each; U-shaped, 5', \$5.00; double U, 5', \$8.00. Transportation extra. W. E. Marshall & Company, Inc., 150 West 23rd Street, N. Y. C.

There is a very interesting group of new roses which has been originated in Australia. They are called climbing hybrid teas, though they are much hardier than those previously so called, and have a longer flowering season and fine individual blooms. I note two of the eighteen varieties. The Countess of Stradbroke is a climbing rose which has fine, fragrant, dark red blooms that are lasting and come continuously. The foliage is



Fig. 3

disease-resistant. Daydream (Figure 3) is a bush or pillar rose which would be a pleasing contrast in color and habit with the Countess, as the flowers are blush pink and semi-double, graceful when fully opened. Roses must be planted when they are dormant, after December 1, for best results. If you must wait until spring, plant as soon as the frost leaves the ground, before mid-April. Plants are \$1.00 each and transportation. Glen Saint Mary Nurseries Company, Glen Saint Mary, Florida.

Be forehanded and plan for flowers to cheer the days of early winter. It is such a comfort to see something growing when the planting fever seizes you on the arrival of the seed catalogues. Hyacinths may be had as

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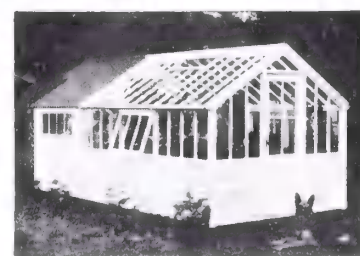
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Etoile de Hollande. Velvety dark red.
Feu Joseph Looymans. Golden yellow.
George C. Waud. Deep pink.
Gruss an Coburg. Orange and yellow.
Hoosier Beauty. Velvety scarlet.
Jonkheer J. L. Mock. Rose and pink.

Kaiserin Auguste Viktoria. Pure white.
Lady Margaret Stewart. Yellow and red.
Miss C. E. van Rossem. Bright scarlet.
Miss Rowena Thom. Fiery rose.
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gloom dispellers. They are known as prepared Dutch hyacinths and have been so grown that they bloom about ten weeks after planting. They may be grown in soil composed of one-third sand and two-thirds fibrous loam, or in prepared bulb fibre. Besides the white L'Innocence, which always seems to me one of the most successful for indoor decoration, there are the lovely blue Schotel and the yellow Yellow Hammer, to name three of the nine varieties offered. Bulbs are \$1.50 per dozen, \$12.00 per hundred, and transportation → William M. Hunt & Company, 115 West 45th Street, N. Y. C.

The black walnut has always been one of my favorite trees. Like the American elm, it has a noble aspect giving shade with an aristocratic gesture. The walnut (Figure 5) though, has the advantage in that it yields a crop of fine nuts. There is



Fig. 5

one called Thomas which has been improved to give a light-colored kernel of good flavor which cracks out in quarters. The trees are grafted to ensure their coming true, and they begin to bear in three to five years. The photograph shows a tree only five years old. In the autumn, when the trees are dormant, is the best time to plant. A 2'-3' tree may be had for \$1.75, or \$3.25 balled and burlapped; an 8'-10' one is \$4.50, or \$6.00 balled and burlapped. Transportation extra → John W. Hershey, Downingtown, Pennsylvania.

Billbergias (Figure 4) thrive in ordinary house temperature, holding their gray mottled leaves upright to form a natural vase which could actually hold water. Their interesting shape groups well with low-growing house plants, and toward spring they bloom rather spectacularly in exotic colors — green petals, blue tips, pink bracts. Keep the plants in clay pots —



Fig. 4

a flared one would look well — and do not overwater. They like plenty of light, some place near a window or in a sunny porch, though they do not require direct sun. Plants of a blooming size in 4" pots are \$2.00 each, carriage prepaid. Smaller plants \$1.25 each → W. A. Manda, Inc., South Orange, New Jersey.

With the leaves practically gone, it is well to look around the place critically and see if there is not some spot which would be improved by an evergreen ground cover. Under shrubs, along a driveway, or on a bank, a green, thickly growing carpet will look cheerful in the fall and winter and save a lot of lawn cutting in summer. *Euonymus radicans colorata* I recommend as a dark green vine which lies flat to the ground. In winter it protects itself from burning suns by turning darker and showing a rich dark red on the underside of the leaves. In early spring the leaves still look well. It also seems immune to scale. Plant out next spring in well-prepared soil about 18"-2' apart. Two-year field-grown plants, \$4.00 for ten, \$27.00 a hundred, transportation extra → Hugh B. Barclay, 1268 Montgomery Avenue, Narberth, Pennsylvania.

Pyracanthas are excellent for the winter garden as they hold foliage and fruit late — that is, in a mild climate. *P. lalandi* (Figure 6) is the tallest of the group, the bright orange berries coloring up in early autumn and lasting until midwinter. *P. yunnanensis*, the Chinese firethorn, grows about 6'-8' high and has bright scarlet berries which are thickly borne along the branches and last all winter. *P. Gibbsii*, on the other hand, has buttercup-yellow fruit. These three will give a bright and harmonious play of color. Pot-grown plants may be had which will ensure success in planting. This is best done now. Plants from 3" pots about 12"-15" are \$1.00 each, postpaid, though larger field-grown sizes are obtainable as well → Fraser Nurseries, Inc., P. O. Box 75, Birmingham, Alabama.



Fig. 6

35 CENTS brings you SUTTON'S Large, Illustrated 1934 CATALOGUE

THIS book, while illustrating and describing hundreds of varieties of Sutton's Seeds, is far more than a catalogue. It is recognized far and wide as a master guide to successful flower growing. Mailed post-paid for 35 cents.

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- LAVATERA** (*Maline*) — Sutton's Loveliness. Deep rose-pink with bronzy foliage.
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Giant long-stemmed flowers of perfect cup shape. Superb mixture of gorgeous pastel colors. Top-size, guaranteed bulbs. 26 for \$1.00; 100 for \$3.85; 200 for \$6.75. All postpaid.

22 CHOICE DAFFODILS \$1.00
A delightful assortment of the choicest and most popular trumpet varieties. Large, round bulbs, guaranteed. 22 for \$1.00; 100 for \$4.50; 200 for \$8.00. All postpaid.

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The best guide to Fall planting. This valuable Book is free. Write for it today.

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Don't waste the valuable plant food in fallen leaves. Mix them with ADCO and they will turn into rich, genuine organic manure. So will weeds, cuttings and other garden rubbish. And it's easy — anyone can do it. Try it yourself for your own garden. Seed and hardware dealers sell ADCO. Interesting book, "Artificial Manure and How to Make It" — FREE.

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Cydonia japonica In Separate Colors. November planting is best for these early Spring flowering Shrubs, and many other Worthwhile Plants described in our Free Booklet. Write. A. M. LEONARD & SON—Piqua, Ohio

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Symphony

Old Brocade

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LET BEAUTIFUL TOWLE STERLING ADD CHARM TO YOUR TABLE . . .

STERLING IS USEFUL DAILY . . . PRICES ARE STILL LOW

To you who have had to delay your wedding until the coming of better economic conditions, we offer our very best wishes for a speedy and happy ending to your wait.

Now is the time to choose your sterling pattern for your married life on a solid silver standard. The patterns shown on this page include the most popular sterling patterns in America. Each is perfect in its own way . . . and all of them will harmonize with your ideal table ensemble . . . all are guaranteed to be open stock for years to come.

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We shall be glad to send you, *without cost*, pictures and prices of any TOWLE pattern — also *free* chart of preferred engraving suggestions.

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Lady Constance

Virginia Carvel

Mary Chilton



WINDOW SHOPPING

1 Modern lamps are so beautifully designed and executed that they are almost museum pieces. The smaller lamp on the left has a 5" x 2 1/4" plinth of translucent blue-green glass, with rough ends. The oblong shade is made of celluloid with the rough side out, in a lovely new moon-glow color. The taller lamp at the right is the epitome of smartness with its base formed of a central shaft of chromium, with three 12" glass rods footed in crystal balls, and all mounted in a base of white pottery with a chromium plate at the top. The lamp is 24 3/4" tall, over all, and the shade of dull-surfaced white celluloid has a unique decoration of double glass rods and a finish of white grosgrain ribbon and heavy white silk cord. The small lamp is priced \$9.95 and the larger one \$29.95. Sent express collect • James McCutcheon & Company, Fifth Avenue at 49th Street, N. Y. C.

2 An exquisite gift for the baby is shown in this carriage set of the palest pink silk crêpe de Chine, which consists of a down pillow in a beautiful wide-hemmed case and a matching cover, warmly interlined, and with a facing underneath the embroidered part of pale pink flannel to match the crêpe. The 'Rosebud' design on both pieces is of 'trapunto' work, which as you know is the Italian word for the charming raised and slightly padded decorative needlework. The pillow case, complete with pillow, is \$7.50. The carriage cover, 26 1/2" wide by 38" long, is \$10.00. Both pieces will be sent express collect • Eleanor Beard, Inc., 519 Madison Avenue, N. Y. C.

3 A gift that would appeal to any man or woman owning a few books and a table on which to place them is this set of ultra-smart modern book ends. The horses, looking so inquisitively over their shoulders, are of chromium with a dull silvery finish which contrasts nicely with the bases of black bakelite. The horses stand 6" high on bases 4" long. The price of the set is but \$4.50, which includes postage • Industrial Arts, 65 Beacon Street, Boston.

4 Here at last is an intelligent teapot that automatically brews perfect tea with no attention whatever from the maker. I won't attempt to describe how it works, as full directions will be sent you with each pot, but the general idea is that a time cup and air float lift the tea leaves from the water after the proper length of infusion. The London Teabob shown is of Pyrex, holds six cups, and costs \$5.25. Other pots in two- and seven-cup sizes may be had in both English and domestic china in various colors and at

prices ranging from \$2.25 to \$4.25. For orders west of the Mississippi, add 25 cents to each order for postage • Florence Nesmith, 138 Market Street, Lowell, Massachusetts.

5 Here is the smartest breakfast tray in all New York. The tray is made with a chromium frame of untarnishable loveliness, and its flat surface of mirror glass has an engraved running border of holly berries and leaves. In its glistening expanse is reflected a novel breakfast set of the newest form of glass, which combines plain and ground surfaces decoratively in a design of distinguished simplicity. The set consists of a plate which, in the picture, is holding the two-piece cereal service, a plate for toast or muffins with a chromium dome to retain the heat, a small jam dish with a glass cover, an amusing carafe for coffee with its neck wound with chromium wire finished with a chromium stopper and two pendent drops, a small creamer and sugar bowl, and a coffee cup and saucer. The price of this set is \$55.00 complete. There is a packing charge of \$5.00, and it will be expressed C. O. D. • James Amster, Bergdorf-Goodman Antique Corporation, 754 Fifth Avenue, N. Y. C.

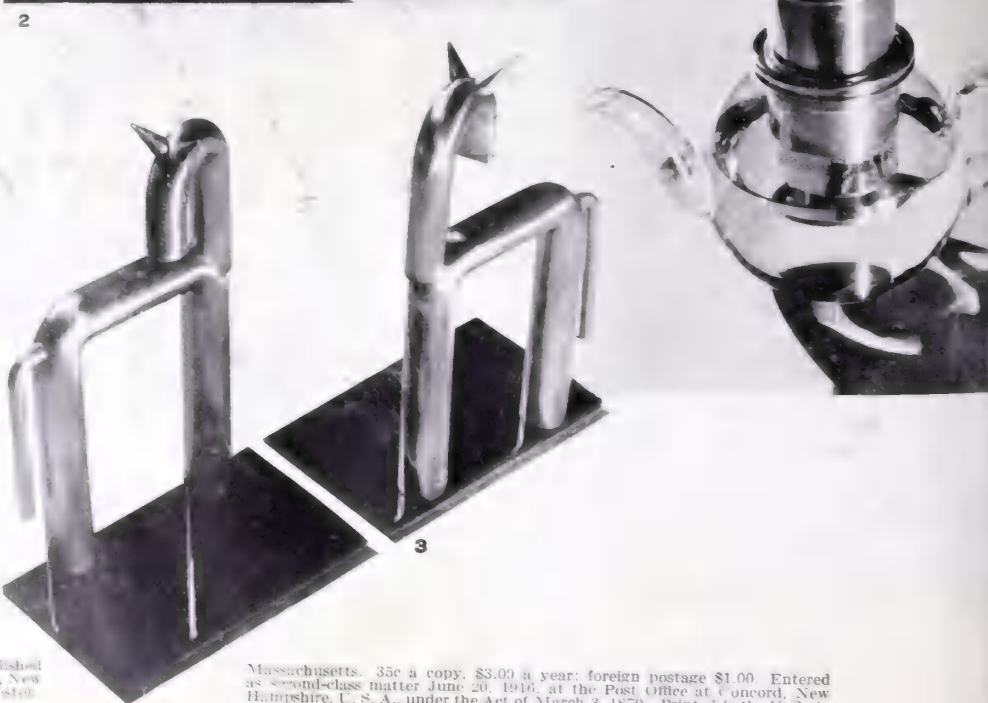
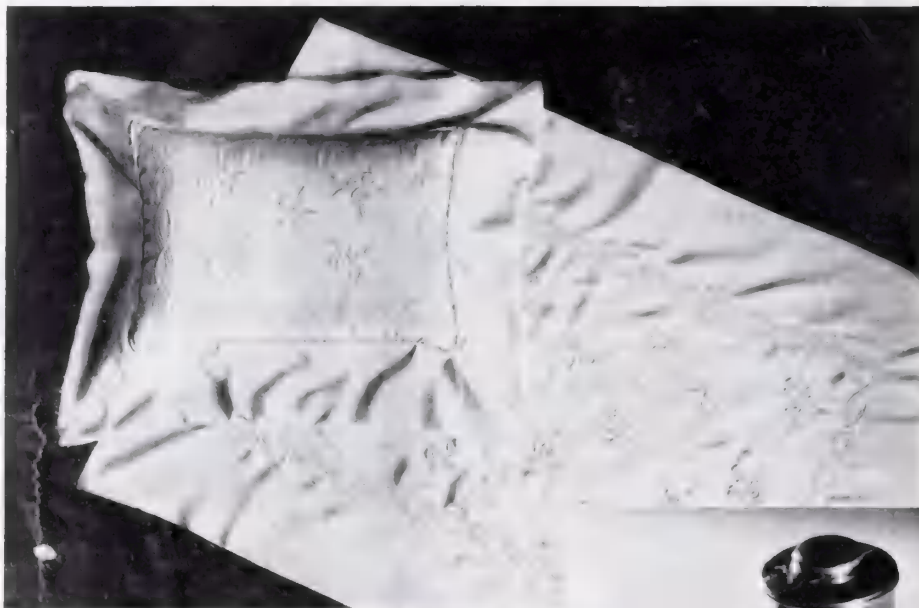
THE HOUSE BEAUTIFUL
November 24, 1934

Dear Window Shopper:

You won't need to spend the next few weeks hunting for a gift to find suitable presents for your amazingly long list of friends and relatives because I've already been thinking of you and have carefully selected the most and smartest gifts for your special benefit.

Don't forget to write direct to the shops whose addresses are listed for you - and a Merry Christmas to you all!

Mary Jackson Lee



6 For buffet suppers or any informal occasion, I heartily recommend this very stunning olive jar and cracker dish which will make an unusually striking combination on your table. And everyone will enjoy fishing out olives with the perforated lemon-wood ladle. These are Italian pieces, which come in oyster-white pottery with a lustrous glaze, and the olive jar is topped with a green olive and leaves. This jar stands 8" high and, with the ladle, costs \$3.00. The shell dish of new and graceful design — which can, of course, be used in many different capacities either with or without its companion piece — measures 10" across and costs \$2.50. Either or both of these articles will be gift wrapped with no extra charge. For orders which are to be shipped west of the Mississippi add 50 cents for postage • *Carbone, Inc.*, 342 Boylston Street, Boston.

7 Gifts that really appeal to men are always difficult to find, but you can't go wrong in choosing one of these good-looking accessories for the masculine desk. The book is an unabridged dictionary of 693 pages, beautifully bound in brown gold-tooled Florentine leather. The desk box is covered with similar leather, also gold-tooled, and has a most convenient arrangement of compartments for stamps, clips, rubber bands, and so forth. The dictionary measures 5" x 7" and costs \$5.00, and the box, 11" x 7", is \$10.00, both prices including postage • *Daniel Low & Company*, Salem, Massachusetts.

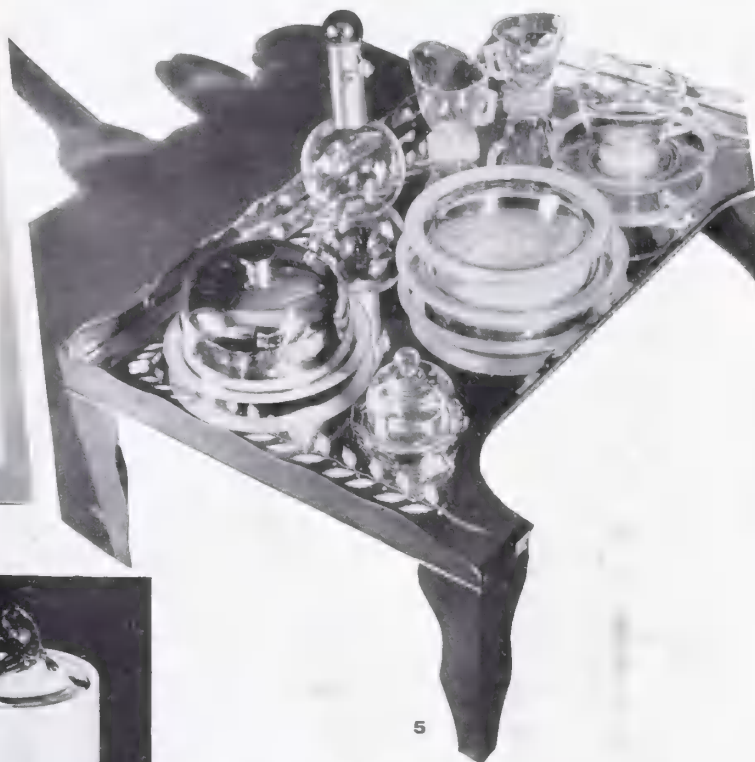
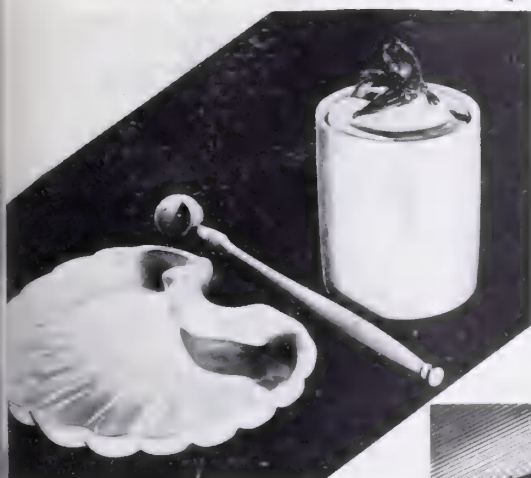
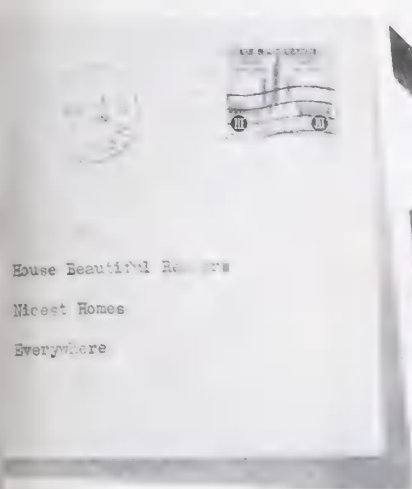
8 Until prohibition is actually repealed you can use this silver-plated shaker top for mixing egg-nogs and other innocuous drinks, though it was, I ad-

mit, primarily designed for the shaking up of more stimulating beverages. Its outstanding advantage is that it can be used on a glass of any size which does not exceed 3" in diameter, and, being lined with cork, it fits very securely over the rim. It is particularly convenient when one does not wish to use a large shaker for mixing a small amount of liquid, and it may also easily be slipped into the pocket or bag when the carrying of a whole shaker would be distinctly inconvenient. It measures 3½" in diameter, comes packed in an attractive black box with green polka dots, and costs but \$1.25, postpaid. The ruby-red tumbler, which also comes in either peacock green or violet, may be purchased for an additional 75 cents to complete the outfit • *The Brick Oven Tavern*, 40 Joy Street, Boston.

9 As an unusual gift for a discriminating friend I offer you these Persian prints which may be bought singly or in pairs. They are exquisite color reproductions of old paintings from the Metropolitan Museum, which are done with such care that they are like miniature work. The one on the right, which is 10" x 14½" in size, shows the Emperor Shah Jahan seated on his fabled Peacock Throne, glittering with tiny jewels. Above and below the portrait are verses in the Persian court language, and the border is a miracle of delicate workmanship. The picture on the left shows a Mughal woman clad in lavender muslin and gray silk with a microscopic design in red and green. She, too, has a border of Persian poetry, with a peacock, a heron, a nightingale, and a hawk in the four corners, and plants outlined in gold. The size of this print is 9½" x 14½", and the price of each is \$5.00, plus 25 cents for postage • *Metropolitan Museum of Art*, Fifth Avenue and 82nd Street, N. Y. C.

10 McClelland Barclay, the artist of magazine-cover fame, has recently turned his attention to sculpture and is producing some very fascinating work. This little smoking set is one of his latest designs and consists of four solid-bronze ash trays with cover and a cigarette box. The Scotties which top the covers are unusually life-like and the pieces have been given an attractive verd antique finish. The price of the box is \$3.50, and the set of four bronze trays, 3" in diameter, with cover, is \$3.75, both of which prices include postage • *Bigelow Kennard & Company, Inc.*, 511 Washington Street, Boston.

11 Here is a gorgeous Christmas basket which will solve problems on your list — except for those unfortunates who are 'on a diet.' The hamper basket (you cannot see the cover in the picture, but it is there) is 7½" x 13" in size, and is tied with a spanking big



box of silver tissue ribbon, while the contents are packed in green cellophane moss. Here is a package of imported Holland chocolate candies, and a box each of peanut glacé, caramel strips, chocolate thin mints, hard candy, cinnamon wafers, pretzel sticks, and candied fruit, with a jar of jelly and a package of cigarettes to complete the cargo. And for a last touch there are sprays of artificial holly and mistletoe tucked in under the red strings which tie the contents firmly to the basket. The price complete is \$10.00, and it will be sent express collect unless special arrangements are made to prepay it • *Alice H. Marks, 19 East 52nd Street, N. Y. C.*

12 You cannot look at these tiny Christmas figures without wanting them for your own. The little Madonna, 5" high, has a spreading skirt of brilliant red with an all-over design in gold, and a long cloak of the typical Madonna blue. The adoring angels at the left have white shifts and little spotted wings. The flower candle-holder which they support so bravely is a bright bluebell, and the little angel at the right is holding a blue urn to support her tall white candle. As for the carolers, they are 2½" high in their little white robes, and have golden heads bound with tiny daisy wreaths. The prices, all postpaid, are: the Madonna, \$5.00; the double angels \$1.50; the single angel \$1.00; the carolers, with clips attached, 75 cents each • *Gerard, Importer, 270 Park Avenue, N. Y. C.*

13 You should be able to produce some gay and individual gift packages this year with the aid of this assortment of Christmas wrappings. There are twelve sheets of wrapping paper, 20" x 30" in size — three with the quaint little red and black houses, three glazed scarlet papers with tiny silver stars, three in white with gold stars, and three with the most delightful little angels and pointed-spired churches you ever saw. This last is the newest creation of the famous Emmy Zweibruch, Viennese designer, who makes the angel babies we are also showing this month. You may have all twelve sheets in any one of the patterns mentioned above if you wish. The parcels shown are dummies made up to suggest attractive uses for these wrappings. There are three bolts of tinsel ⅝" ribbon, with eight yards in each piece, — one of green and silver, one of gold, and one of silver, — and a box with an assortment of twelve enclosure cards. Price complete \$2.50, postpaid • *Amy Drevensedt, 31 East 10th Street, N. Y. C.*

14 This Continental coffee and liqueur set is the very latest and smartest way of serving after-dinner coffee, cigarettes, and that finishing touch of liqueur which repeal of the Eighteenth Amendment will soon sanction. The set consists of a beautifully grained wooden tray, 19" x 7½", and four small oblong trays of ivory china, each of which holds a matching cup in the centre, a heavy crystal liqueur glass at one end, with parking space for a cigarette at the other. The cups and glasses fit nicely into round sockets, and the whole outfit is as easy to hold as a cup and saucer. The central tray, as you see, is for cigarettes. The price

complete is \$10.00, sent express collect • *Daniel's Den, 48 Gloucester Street, Boston.*

15 If you like to have your knees covered when driving and yet don't wish to get completely tangled up in a full-sized robe, I suggest one of these individual driving robes which are just the right size — 34" x 40" — to tuck in comfortably around your knees. They are of pure wool imported from Scotland and may be had in most attractive colors — wine, green, brown, tan, navy, sand, gray, taupe, and copen. The smart applied monogram of plain cloth may be of a contrasting or blending color outlined in a third color. The price complete is \$8.75 or \$5.00 for the rug without monogram. A most ideal gift for Christmas. Prices include postage • *Walpole Brothers, Inc., 587 Boylston Street, Boston.*



10



11



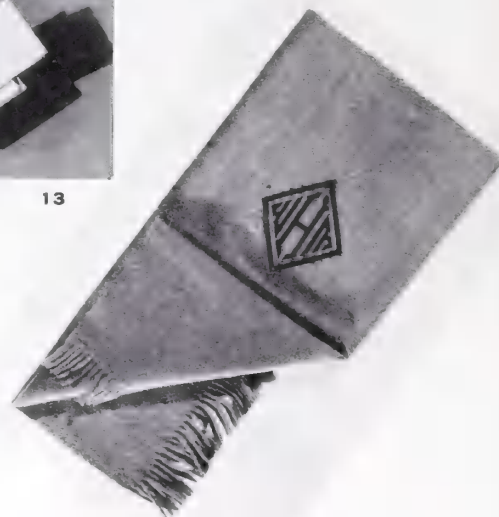
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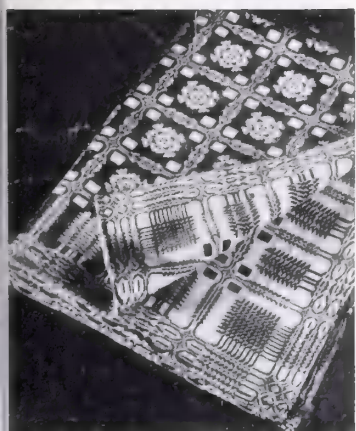
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16 Here is something unique for your buffet or Sunday-night suppers, and I expect the Tonala Indians in Mexico are going to have a gay Christmas on the proceeds of your orders for this nest of four heat-proof, hand-decorated pottery baking dishes



which are one of their specialties. They are the gayest, most cheerful-looking dishes, excellent for macaroni and cheese, hot tamales, potatoes au gratin, or any of the other toothsome hot dishes which add so much to an informal meal. They will stand even direct heat, but if you wish to use them as serving dishes for fruit, nuts, or cigarettes, they would be very appropriate for that also. Each design is individual and there are never any duplicates. The pottery is cream-colored, with primitive borders of semicircles or horizontal lines, and on the inside bases strange exotic birds and flowers in rich colors. The largest of the four pieces which make up the nest is 10" x 12 1/4", and the smallest is 7 1/2" x 6 1/4". There is also an oval set about the same sizes. Price \$3.50 per set, express collect. • *The Old Mexico Shop, Santa Fe, New Mexico.*

17 This warm woolen day-bed cover is made in a 'Lover's Knot' design with a 'Pine Tree' border. It is a perfect reproduction of one of the quaint old Colonial designs of the



South in the famous 'double weave' on a wool warp, instead of the cotton warp which is used in a single weave. It is in the rich blue and white which is so delightful when used with Colonial or Early American furniture, and you will notice in the picture that it has a light and a dark side with the design reversed. In the old days this was

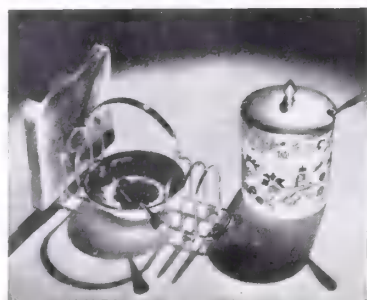
called a 'Summer and Winter' weave, and the light side was used in summer, the dark in winter. This cover is 60" x 84" in size and is an authentic copy of the old design, not woven on a hand loom, but on one which does reproduce every detail of the old hand weaving and makes it possible to sell the cover at a very reasonable price. The cover may also be ordered in rose and green, if you prefer it to the dark blue. The price is \$14.50, and it will be sent postpaid. • *Laura Copenhaver, 'Rosemont,' Marion, Virginia.*

18 Although this is primarily a doll's Christmas tree designed for the doll's house or nursery table, it would also make a most attractive decoration for the Christmas dinner table. The tree, which stands 7 1/2" high, not including the star, is of wood painted green and can easily be taken apart for packing away in a flat box. With it come 22 tiny candles, bead trimmings, three little animals, and nine tiny packages, each containing a



doll-house gift, such as a book, a plant, or a cup and saucer. Packed flat, ready to be set up, the price of the tree and trimmings is \$1.85. Similar trees of cardboard, 3 1/2" in height, suitable for place cards, may be had for 75 cents each, including candles but no trimmings. Sent prepaid. • *Toy Furniture Shop, 31 Market Square, Providence, Rhode Island.*

19 For the fastidious person whose wants are already well supplied, I can imagine no more acceptable gift than this little toast and marmalade outfit. It can be used either on the breakfast tray for one or on the breakfast or tea table for two, the little toast rack holding four pieces of toast, and the dish between, several butter pats. The rack is made of silver plate combined with Coalport china



THE APPROPRIATE PRESEPIO

Representation of the Nativity in private homes, as well as in churches, at Christmas-time is a very ancient custom in Italy. The Presepio as shown consists of a thatched roof stable and twenty-one figures. Being in miniature and beautifully executed, this set is perfectly adapted for home use and is becoming widely used as a feature of the Christmas decoration.

Presepio complete, packed for express shipment \$16.50

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MULLEN FLOWER DESIGN

Plant in warm yellow with green leaves; blue sea, swallow and sailboat; russet brown bands.

8 Dinner plates	\$12.40	1 Open veg. dish	\$3.00
8 Luncheon plates	10.80	1 Covered veg. dish	6.75
8 Bread and butter	5.60	1 Sauceboat	3.75
8 Soup plates	10.80	Sugar bowl	2.75
8 Cups and saucers	9.60	Creamer	2.00
1 Platter — 17 1/2"	4.25	Coffee and tea pot;	
1 Platter — 12 1/2"	2.75	each,	6.25

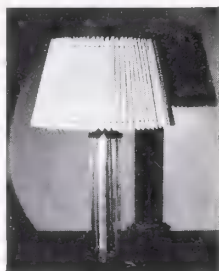
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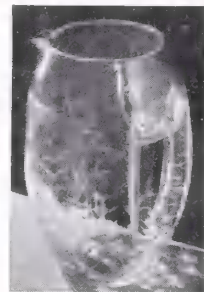
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ENGLISH PITCHER

For smartly serving drinks. Cracked glass with the new set-in handle.

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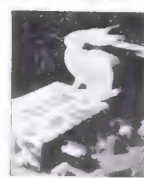
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A dark wood-toned top. \$35
Upholstered slip-seat chair, inset figure in color. \$8.50

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Book of 144 color pictures of every type with photos, descriptions of construction, appliances, cost to build, price for other purposes. \$1.50. \$2.50. \$5.00. \$10.00. \$15.00. \$20.00. \$25.00. \$30.00. \$35.00. \$40.00. \$45.00. \$50.00. \$55.00. \$60.00. \$65.00. \$70.00. \$75.00. \$80.00. \$85.00. \$90.00. \$95.00. \$100.00. \$105.00. \$110.00. \$115.00. \$120.00. \$125.00. \$130.00. \$135.00. \$140.00. \$145.00. \$150.00. \$155.00. \$160.00. \$165.00. \$170.00. \$175.00. \$180.00. \$185.00. \$190.00. \$195.00. \$200.00. \$205.00. \$210.00. \$215.00. \$220.00. \$225.00. \$230.00. \$235.00. \$240.00. \$245.00. \$250.00. \$255.00. \$260.00. \$265.00. \$270.00. \$275.00. \$280.00. \$285.00. \$290.00. \$295.00. \$300.00. \$305.00. \$310.00. \$315.00. \$320.00. \$325.00. \$330.00. \$335.00. \$340.00. \$345.00. \$350.00. \$355.00. \$360.00. \$365.00. \$370.00. \$375.00. \$380.00. \$385.00. \$390.00. \$395.00. \$400.00. \$405.00. \$410.00. \$415.00. \$420.00. \$425.00. \$430.00. 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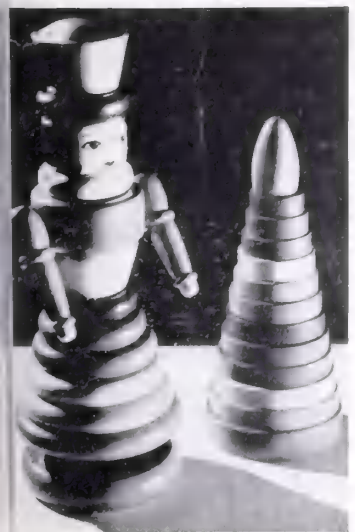
andles are made of fireproof fibre, with a red wooden bead at the base which permits you to slip the loop over the branch of the Christmas tree and anchor it firmly by pushing up the bead. The set is also admirable for window decoration and costs \$3.50, including postage • **Walter E. Brainard**, 23 East 61st Street, N. Y. C.

26 'Well begun is half done,' but the finale of the Christmas dinner, as of the play, is of utmost importance. This luscious Plum Pudding from a famous caterer, who has supplied similar puddings made from a cherished old recipe to New York's first families for over half a century, assures a triumph. It is rich and savory with fruit and choicely blended spices,



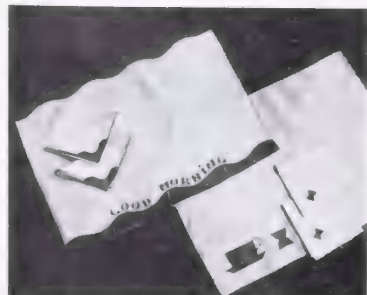
and would make a welcome gift to a friend or your own family. The sizes and prices are as follows: 1-quart size, \$2.00; 1½ quarts, \$3.00; 2 quarts, \$4.00; 2½ quarts, \$5.00; 3 quarts, \$6.00; 3½ quarts, \$7.00. An extra charge is made if special gift wrappings and decorations are desired. Puddings will be sent prepaid east of the Mississippi if the amount is over \$3.00 otherwise express will be collect • **Walter E. Brainard**, 22 East 57th Street, N. Y. C.

25 Everyone who knows children at all knows their passion for taking things apart and putting them together again, and that is exactly the passion these toys have been designed to satisfy. They are called 'Concentration Toys' and the idea is to uncrew the top and take all the brightly colored wooden rings off the central peg, after which they must all be put again in the proper order. It is a fascinating pursuit and one that will keep a small child happily occupied for hours. The Pyramid stands 8" high and costs \$1.50. The Fairyland



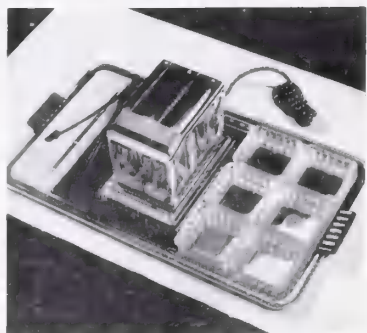
Queen, a most enchanting creature, stands 11" high and costs \$2.75. Prices are postpaid • **Miss Cannon's Shop**, 20 Brattle Street, Cambridge.

26 One of these brightly colored, imported-from-France, linen breakfast-tray sets would put its own-



er in good humor for the day, I am sure, for they are the epitome of cheerfulness. The set on the left is of bright daffodil-colored linen, with a brilliant blue wave border appliquéd on by hand at the top and the bottom, and the words 'Good Morning' in bold block letters hand-embroidered across the front. The pair of matching napkins also has a bit of the blue wave motive at the corners. The set at the right is in a luscious peach color with overcast edges and an appliquéd design of a vivid powder-blue coffee cup and saucer, with a European egg cup holding its proper burden of a white egg, and this egg-and-cup design is repeated in miniature in the corners of the two matching napkins. The tray cloths are 16" x 22" in each case, and both sets of napkins are 10" square. The price is \$6.00 for each set, postpaid • **Maison de Linge**, 844 Madison Avenue, N. Y. C.

27 Can you imagine a more efficient aid in staging informal suppers than this convenient Hospital-



ity Tray? It holds a toaster, six glass hors d'oeuvre dishes, and a narrow cutting block with guillotine knife for slicing off crusts and cutting neat sandwiches. The tray is generous in size — 24" x 14" — and is of chromium with black bakelite handles. The Toastmaster with Flexible Clock holds the bread until the toast is browned to a turn and then pops it out, the current being automatically turned off after each operation. Complete, as pictured, the cost is \$18.75, or \$15.25 with a one-slice toaster. The tray alone, which makes an excellent service tray when used separately, is \$7.50. Delivered free of charge in New England; elsewhere the set will be shipped express collect • **B. F. Macy**, 474 Boylston Street, Boston.

Fleanor Beard, Inc.

FOR CHRISTMAS

An inspiration for discriminating gift lists is offered in this blanket cover of shimmering Korean silk and Bianche lace. Priced, \$18.50. Hedgelands Portfolio E will tell you about the new vogue for quilted head- and foot-boards. Write for it.

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Savory Fresh Flavor

is retained when you use these excellent French Earthenware Cook Dishes. Just right for Sunday night suppers and holiday dishes. Fireproof; glazed inside, clay finish outside. Last indefinitely. A size for every purpose.

2-qt. Size with Cover, \$1.45 plus postage

This pottery is made in a district of the French Alps in France, the only known district in the world where fireproof and odorless clay is found. Ask for Circulars.

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ARROW FLOWER HOLDER

Wrought Iron with Wire Basket (6½" diameter top, 5¼" deep) in White or any desired color 26" long — \$5.00 complete.

Express prepaid

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Interiors

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Colorful French prints of merchants crying their wares. Framed in gilt ovals about 8" x 10". Postpaid \$5.50.

FOSTER BROTHERS
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Tufted-design Marquisette Curtains

\$3.75 pair

Gold, peach, green, blue, red or orchid tufting on fine ivory marquisette curtains. 2½ yards long.

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Of Polished Chromium or English Bronze. The neutral toned shade works on a swivel adjustable to any angle for reading. Ideal for end-table or desk and an excellent gift for the boy or girl away at school.



\$5.00 prepaid

14" high
12" wide

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FLOWER HOLDING SCISSORS

cut and hold a flower at the same time, eliminate thorn scratches, guaranteed not to rust, beautiful polished finish, raised rose design on handles, attractively boxed, \$1.35 postpaid, cash with order.

GARDEN CLUB SCISSOR CO.
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CHICAGO BOSTON

WHITE PORCELAIN

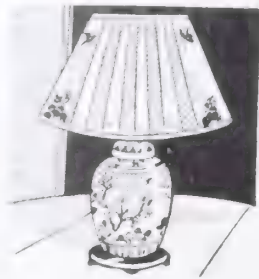


The vogue for white is expressed in charming Oriental porcelain containers for flowers. The 10" vase is \$15, 7 1/2" eggshell bowl and stand \$10, shallow bulb bowl in three sizes, 12" \$5, 10" \$3, 8 1/4" \$2.

SHIPPING CHARGES PREPAID

YAMANAKA & CO.

680 FIFTH AVENUE
NEW YORK



Designed for Stearns CHINESE GINGER-JAR LAMPS

*6

Blue hawthorn blossom and crackle designs. Matching handmade shades of pleated paper. Shipping charges paid.

R. H. STEARNS CO.
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Floor Drudgery
Ended!

"61"

QUICK DRYING VARNISH

no polishing rubbing or other care is necessary when you have "61" Quick Drying Varnish on your floors. "61" makes a beautiful, NON-SLIPPERY floor that lasts for years. Heat-proof, marproof, waterproof! Ideal for furniture, woodwork and linoleum. Sold by paint and hardware stores, in Clear, Dull and colors. Color card free, on request, with dealers' names. PRATT & LAMBERT-INC., 81 Tonawanda St., Buffalo, N. Y.

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VARNISH PRODUCTS**

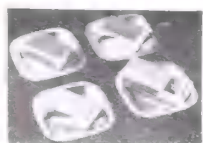
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selected from our catalog of cast iron specialties are practical and unusual. And, in varied styles, scores of novelties which you can paint in attractive colors. Easy instructions for decorating furnished.



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that are
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4 each in a silver and 4 each in a gold
\$2.50 postpaid

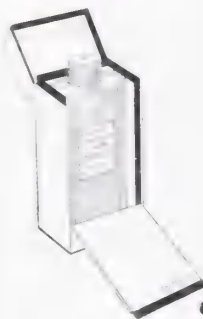
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STAIN PINE

COLONIAL STAIN COMPANY
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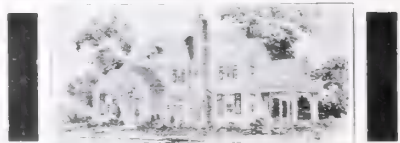
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Perfumed Eau de Cologne in any one of the following delightful Lentheric fragrances. Miracle, Asphodèle, or Lotus d'Or. A large eight ounce bottle attractively boxed, \$1.95 Postpaid.

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160 designs. An almost unlimited variety of designs of moderate cost "Homes of Today" with plans, interior and exterior views of appealing interest to the home builder.
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INTERIOR DECORATION

The fascinating study for professional and home women

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JARS—shapely and colorful have a fascinating interest.

Send 10c in stamps for a brochure of Bird Baths, Sun Dials, Vases, Benches, etc.

GALLOWAY POTTERY
3220 Walnut Street, Phila.

28 Established eighty years ago and carried on ever since by successive generations of the same family, the Dedham Pottery Company discovered and still keeps the secret of producing crackleware on a hard-fired base. This grayish-white ware is wholly handmade and the dark blue decorations are always applied free-hand, which accounts for its unusual charm. The rabbit is a stock pattern,



but there are many other conventional animal and flower patterns available, and all types of bowls, dishes, and so forth are made. The child's set shown consists of a 7 1/2" plate, costing \$2.00, a 5 1/4" bowl, \$2.35, a 5" pitcher, \$2.65, and a mug, \$2.00. The little bunny is really a knife rest, but he insisted upon being photographed. He costs \$1.75. All prices include packing and postage. Society of Arts and Crafts, 32 Newbury Street, Boston.

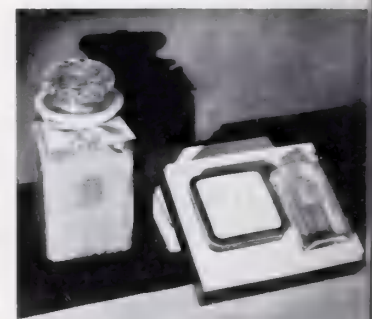
29 If you knew you were going to be wrecked on a desert island you might leave your jewels behind, but you would surely snatch this 'Neediment Box' as you jumped into the lifeboat. It was planned and



named by one of New York's most famous women decorators for her own use, and then she decided to share it with her public, since so many people who saw her box wanted one of their own. It certainly holds a gold mine of those useful gadgets which we are all apt to need at crucial moments, and what a blessing when traveling to be able to put your hand instantly on the desired necessity. The box itself is 6 1/2" long, and is covered with a good-looking, heavy cream-taupe silk. Its contents are as follows: snaps, hooks and eyes, ribbon needle, pad and pencil, three sizes of buttons, button hook, tape measure, scissors, tweezers, pen, eraser, needles, flesh-pink and white ribbon and elastic,

glass thumb tacks, a little wee dictionary, calendar, darning thread, safety pins, thimble, and matches, and each box bears on its cover the name of its well-known designer. The price is \$7.75 postpaid. Elsie de Wolfe, 677 Fifth Avenue, N. Y. C.

30 This is a good-will item to aid the poor, distracted male with his holiday shopping. It is a wide-range gift, too, for any woman of any age would be delighted to receive on Christmas morning either of the articles pictured. The charming box on the right in its smart cream and black enclosure holds a square black metal box of Lotus d'Or dusting powder, and an eight-ounce bottle of Eau de Cologne, perfumed with the same lovely fragrance. This set is \$3.50, postpaid. At the left behold a Jumbo jar of bath salts, which is, I am sure, the largest one in captivity, standing, gentlemen, full 10" high on its 4 1/2" square base. It has a large, ornamental top and holds a magnificent amount of pale lavender-colored bath salts,



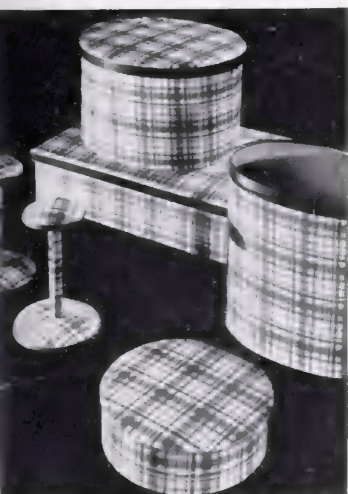
scented with Lotus d'Or, and displaying a bow of wide satin ribbon around its neck which exactly matches the color of the salts. This bottle is regal enough for a royal bathroom, and its contents should last a long, long time. It is priced \$5.50, postpaid. Lentheric, Inc., 761 Fifth Avenue, N. Y. C.

31 These Japanese glass plateaus are so decorative in themselves that it seems rather a pity to use them for utilitarian purposes, and yet they are extremely useful for putting under flowerpots or vases to protect your tables. They are composed of hand-cut stencils in unusual patterns, no two alike, which are mounted between two sheets of glass and bound with red-lacquered metal rims. The stencil may be had in brown, red, or green



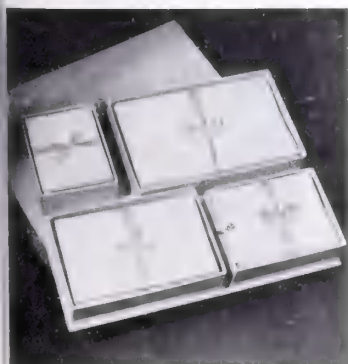
and in either round or square shape. The sizes and prices, which include postage charges, are as follows: 5" in diameter, \$2.50; 6", \$3.00; 7", \$4.00; 8", \$5.00; 9", \$6.00 • Yama-naka, 456 Boylston Street, Boston.

32 For the tidy friend this six-piece closet set would be a splendid present complete, or you may buy the individual pieces if you prefer. They are all covered with a glazed material which sheds the dust — a gay plaid pattern of red, brown, and pale yellow, with touches of bright blues and greens here and there. The 1" finishing bands are of dark red linen, and the whole effect is crisp and cheerful. The dress box is \$2.50, as is the round hat box which stands on it. The two hat stands are 75 cents each. The round handkerchief or what-have-you box is 9 1/4" in diameter and costs \$1.25, and the tidy wastebasket which completes the set is \$1.45. This would be a thoughtful hostess present or an excellent



boarding-school outfit. The complete set will be sent you for \$9.20, express collect • Lewis & Conger, Sixth Avenue and 45th Street, N. Y. C.

33 Four boxes of beautiful cream-white Crane writing papers have been combined in this 10" x 2 1/2" set in the most convenient manner. What better gift for an engagement shower or for a young hostess than this impeccable writing paper, arranged in such a form that she can see at a glance just the size she needs for special notes or invitations. The four boxes are as follows: the largest contains a quire of 4 1/2" x 1 1/2" sheets, the next smaller box a quire of 4" x 6" sheets, the third a quire of 3 1/2" x 4 1/2" size, and the smallest box twelve sheets of 3" x 4"



paper with a sunken panel on the upper fold. The four boxes are securely mounted on a cardboard base with a cover over all, thus keeping the paper neatly in place until wanted. The price of the set complete is \$3.50, postpaid. If you wish to have it monogrammed the charge is 40 cents a quire in a plain color, 55 cents in gold or silver, and \$1.50 up for a monogram in two colors. A die is from \$3.50 up, with stamping extra • B. Altman & Company, Fifth Avenue at 34th Street, N. Y. C.

34 The classic shape of this low fruit bowl of hand-hammered Danish pewter struck me as very beautiful and a remarkably handsome pres-



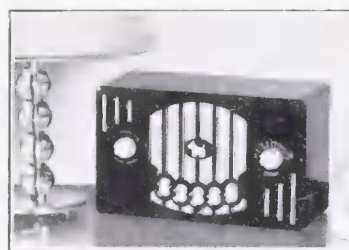
ent, either for the holidays, or for an engagement or wedding gift. Not only would it be charming for fruit, but it would make a delightful centerpiece for a table with a few stemless flowers floating in it, such as gardenias or roses with a few green leaves. The handles do not show much in the photograph, but they curl over like a scroll, are graceful in shape, and well-balanced. The bowl is 15 1/2" measured across the handles, and 3 1/2" deep. The price is \$12.00, and it will be sent express collect • Ovington's, Fifth Avenue at 39th Street, N. Y. C.

35 For either a Christmas gift or a steamer present this little box of shoe-shining equipment would prove a very happy choice, for it contains in



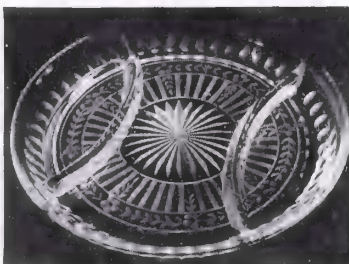
most compact and attractive form all that is needed to keep one's brown and black shoes in perfect condition while traveling. The boxes are imported from England and contain a tin of black and one of brown 'Nugget' polish, which is extra fine. They also include a small brush and strip of soft cloth, and yet the whole box measures only 3 3/4" square. The box is of tin, hand painted, and comes in a variety of pastel colors and with an equal variety of attractive decorations, no two alike. In ordering, please state

Chummy as a puppy — the REMLER SCOTTIE



Designed by a stylist, Scottie is a personal miniature radio sculptured in lustrous ebony bakelite with decoration in ivory. Ideal travel and aboard ship companion. Features: 5 tubes; direct and alternating current operation; tone control and police call short wave. Size: 10" x 6" x 5". Weight: 8 lbs! Excellent tone and unusual distance. Made and guaranteed by Remler — "the radio firm as old as radio." Scottie is a charming gift. Send us your Christmas list — and of course you'll want one yourself. Complete with tubes \$29.90. Suede finished case \$2.00 extra. (Include \$1.50 for Express Charges)

REMLER COMPANY, LTD.
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"Celery and Olives" in this new engraved crystal tray make a most attractive and appetizing dish. Ideal too for crackers with two kinds of cheese, hors d'oeuvres or cold cuts with relishes.

See it at your favorite shop or send us your check direct. **NOW \$4.00 postpaid**

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Before building, call and examine my books of plans and exteriors.

Books { "Six Early American Houses" \$1.00
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Five to thirty rooms, New England, Georgian, Tudor, French styles.

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Bright
Copper
Fluted

vase for lovely flower arrangements; itself a charming flower-like shape 7" diameter \$5.00 Postpaid. Quaint little copper bowls 3" high, "rubbed-silver" finish like the old Persian piece they reproduce, \$4.25 the pair or \$2.35 each Postpaid

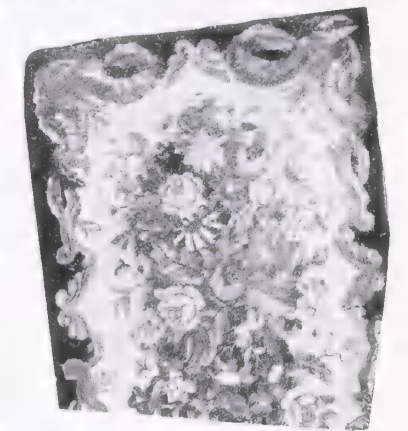
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The Garden Studio Notebook giving the fundamentals of weaving, \$12. The Weaving Quarterly, \$3.

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"ROSEMONT" MARION, VIRGINIA

COFFEE SET " "

\$6.00

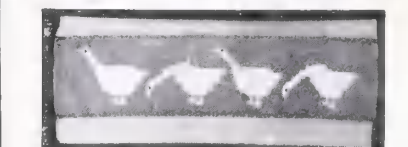
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A very unusual 4-piece coffee set of gleaming hand-hammered copper, safely pewter lined. Tray 12", five-cup pot. A thoughtful and distinctive gift.

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Goosey Goosey Gander Runner

The charm of the nursery is greatly enhanced by this bewitching runner, 17" x 45", in white mercerized cotton, with white geese on pink or blue background.

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THE BLIND HANDICRAFT
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PINE COBBLER'S BENCH



Finished to resemble old pine. Very useful piece in the living room.

Price express collect \$7.50

E. E. BURROUGHS COMPANY
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HANDWOVEN IRISH WOOLEN OCCASIONAL BAGS

Walnut top and button. Strap handles. Plain colors: 7 x 9, \$6.00; 8 x 11, \$6.75. Checks or stripes: 7 x 9, \$6.75; 8 x 11, \$7.50. Carol Brown, Importer, 104 Myrtle St., Boston

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HOUSE BEAUTIFUL will be glad to supply on request interesting and informative booklets pertaining to any of the cruises listed. Address, Travel Department, House Beautiful, 8 Arlington Street, Boston.

HONGKONG

There are some who say that Sydney has the most beautiful harbor in the world, and some who sing the praises of Rio de Janeiro; but for me there can never be anything one half so lovely as Hongkong on a sunny autumn morning. As the ship glides slowly through Lyemun, fold upon fold of grassy hill presses close on either side and is reflected in the deep blue water; solitary houses climb the steepest slopes and perch on the most inaccessible crags; junks slip by, and fussy launches; till, as one rounds the last corner, the harbor itself appears, long and narrow, crowded with shipping from every port — Southampton and Samoa, Seattle, Singapore, and Zamboanga.

The Peak rises sheer on the left and the great reclaimed area of Kowloon lies below a range of barren hills on the right. Most of the business houses have their offices on the island, — Hongkong proper, — but there is now little room for expansion, so that more and more houses and shops are being built across the harbor.

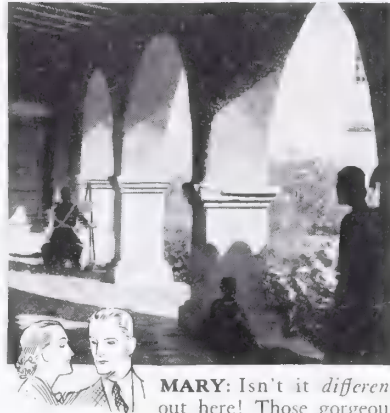
It is on the island itself that one sees some of the most gloriously Chinese streets in China, a riot of color; flaming scarlet and gold banners flutter in the breeze or hang limp in the mid-summer heat; verandah posts are painted a vivid shade of green or blue; there are gilded wooden shop signs, the shops themselves being filled with

jade and ivory or silks in every color of the rainbow; dainty Chinese ladies in these same brilliant silks flit through the ever-jostling crowd of merchants and idlers; barebacked coolies in pointed blue straw hats drag scarlet rickshaws; and — for modernity — there is a fleet of orange buses crammed to the last inch with humanity. Add to all this the clatter of wooden shoes and the bargaining of countless tongues, and one is glad to leave it all behind for the peace of the Peak.

Up here, in splendid isolation, live the *taipans* — doctors, lawyers, army officers, and the élite among the merchants. Their houses are airy and spacious, the views superb. Here and there the rocky hillside has been hollowed out or formidable ramparts built, just to make a level space for a tennis court. Houses are reached by flights of steps or precipitous paths. You are lucky if you can get a small car anywhere near your door; otherwise, on a stormy night or a blazing day, your only alternative to scaling it on foot is to be carried in a sedan chair right up the path, a most unnerving performance! All your food has to be carried up, your ice, and even your coal, the latter brought by ancient coolie women, slung in small baskets at either end of a bamboo pole across their shoulders. Inconvenient? Yes, of course it is; but the air up there is ten degrees cooler than it is down below, and for that one can put up with a lot, even with the notorious Peak fogs! And the view across the harbor at night — magnificent! It is worth traveling half across the world to see. — V. P.



Adventuring in SOUTHERN CALIFORNIA



MARY: Isn't it different out here! Those gorgeous flowers . . . palm trees . . . and fascinating old Missions . . . like a foreign country.

JOHN: It's hard to believe we were in New York three days ago . . . and could have made it in less than a day if we'd flown.



MARY: Why, it looks just like the pictures. Orange groves and snow-capped mountains!

JOHN: Must be the ocean that keeps it so warm here all winter. I feel like a new man already . . . completely rested.



MARY: I'll never forget tonight . . . famous people, grand music, wonderful food.

JOHN: Talk about night life! Hollywood certainly knows how to serve it up right!



JOHN: Well, the old master broke 90 again today. Best course I've played in years. Wish I could play all 60 of 'em while we're here.

MARY: You and your golf! I've been shopping. And was I thrilled at lunch . . . movie stars all over the place.



MARY: Imagine swimming and playing golf right here in the middle of the desert. I never saw so many sun-tanned people.

JOHN: It's great. And those moonlight horseback rides have their points too.



JOHN: Well, we've done things right. Ocean, mountains, desert, movie studios, Missions . . .

MARY: And everything is so cheap. I'll bet we'd have spent as much staying home.

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Out of your own particular rut! Across this new-era country of ours. New perspective. New enthusiasm. Back, really fit for the future!

Costs in Southern California are about 16% under the U. S. average the year 'round . . . far less than one-season resorts. Write, and let us prove how a winter here need cost no more than staying home.

Out-of-the-ordinary vacation book, FREE

Won't you let us send you free, a brand new book which tells and pictures all the facts about a Southern California vacation? Includes over 150 gravure photographs, maps, itemized cost schedules and a wealth of authoritative information. Rest assured it's no ordinary travel booklet. We'll also

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3



2



1



4



5



6

Fine Crystal . . .

a gift to pleasant living

IN SPIRIT with the renewed appreciation for the finer things, Libbey Crystal takes high place in the realm of this year's giving. To daily occasions of celebration, and for enjoyment through the years, its splendid beauty contributes that distinction that makes life so much more pleasant.

Libbey Crystal is hand-blown, hand-cut. No machine in the world can produce the same graceful lines, the same flashing brilliance, that identify the handwork of the master glass craftsman. That is one reason why a gift of Libbey Crystal will be treasured always. The prices for individual pieces begin at \$2.50; stemware prices range from \$10 to \$2500 a dozen.

Agnes Foster Wright, famous hostess and nationally known interior decorator, has prepared an attractive booklet for us on the correct glass service for all occasions. May we send you a copy . . . free? The Libbey Glass Manufacturing Company, Toledo, Ohio.

- 1 A DECORATIVE BOWL of clear crystal with a dramatic swirl of color. A piece destined for posterity, as well as for pleasure today.
- 2 A PAIR OF CANDLESTICKS, modern and so exquisite we predict they'll become classics.
- 3 A DECANTER, heavy-cased with color, richly cut, the kind that wins complete masculine admiration.
- 4 A CORDIAL SET, gaily colored, to be treasured not only as a set, but for its versatile glass tray, the dozen glasses, and the two smart carafes.
- 5 LONDONDERRY, the goblet of a distinctive stemware family. In the correct Waterford tradition, it has original beauty of its own.
- 6 SYMPHONY, fragile and lovely, the goblet of another aristocratic stemware line.

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CRYSTAL



This label, in blue and white, identifies all Libbey Crystal



House Beautiful



1 9 3 3

After a short apprenticeship in the architectural studio of the Cathedral of the New Church at Bryn Athyn, Pennsylvania, Llewellyn Price left his home town to enlist in the Engineers, and saw service in France. Returning to this country, he entered the University of Pennsylvania, from which he graduated in 1922. He then started architectural practice in Philadelphia.



Llewellyn Price

Since 1914 Ilonka Karasz has given all her creative effort to the modern style and has done a series of outstanding designs for hooked rugs. She was actively engaged in collaborating with manufacturers in the production of fabrics, silverware, furniture, and other accessories in the modern mode until leaving for the Far East, where she has devoted most of her time to painting and to designs for textiles, wallpapers, and so forth.



Ilonka Karasz

Although Walter Rendell Storey was born in Philadelphia, and began his career as painter and designer after several years' study at the Pennsylvania Academy of Fine Arts and in European schools, he has spent most of his adult life in New York. He is the author of *Beauty in Home Furnishings* and writes regularly for the *New York Times Sunday Magazine*. At present he lives in Sunnyside Gardens, where both he and his wife are kept busy, he reports, trying to curb the anti-decorative tendencies of two small children.



Walter Rendell Storey

Georgiana R. Smith is a resident of Dedham, Massachusetts, and a graduate of the School of Fine Arts and Crafts in Boston. She is a lecturer on various subjects connected with the art of decorating, as well as the author of numerous articles on allied topics.



Georgiana R. Smith

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For many years Mary P. Cunningham has told you through these pages what 'To Do in the Garden This Month.' Her observations are the result of many years' experience, for, besides being a dirt gardener herself, she is a practising landscape architect, a graduate of Lowthorpe and the Cambridge School of Architecture and Landscape Architecture, and a member of the American Society of Landscape Architects. She has taught Landscape Architecture at Smith College and holds an M.S. degree in Dendrology from Radcliffe.



Mary P. Cunningham



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VOL. LXXIV NO. 6
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St., Concord, New Hampshire. Editorial and General
Offices, 11 Arlington Street, Boston, Massachusetts.



*merry
Christmas*

Your Christmas will be all the merrier this year if you make your tree at home. This one of heavy white paper hung on wires and attached to a painted standard is the right height to stand on a table. From it are hung various appropriate decorations cut out of silver paper and attached to the branches by silver threads. Full directions for making this tree are given on page 286. This, as well as the trees shown and described on pages 255 to 257, was designed and made by Henry J. Stahlhut

ONE FROM SEVERAL

The House and Garden of Miss Frances A. Sortwell, in Georgetown

By SUSAN SMITH



Once there were two old ladies who lived side by side in two little frame houses in Georgetown. The houses stood flush with the sidewalk, and between them the grass grew for about ten paces. Ugly little houses they were, of strange mien and shape, as the artist in his sketch shown above, made from a photograph of the houses after their demolition had begun, has frankly confessed in pen stroke. The two friends wore a path between their houses visiting back and forth, consulting about knitting rules and recipes. If they still lived in the houses they would not have to turn the key in the door when they exchanged visits, for now the two houses have been made one. Yet each has kept its identity.

It was Dr. George Groves who first saw the possibilities of joining the two houses, and his architect, Horace W. Peaslee, who remodeled them, featuring the irregularities of levels and the pleasantly accidental way in which fireplaces and windows appear where you least expect them. *E pluribus unum* should be the motto of the house, even if there were n't quite as many as thirteen factors to begin with, for the architect has welded the two houses, and a little cook house behind, into one, without ruining the individuality of the separate units or changing the fact that each room has a separate roof of its own. Of the two old living-rooms and a connecting link built between them, he made one big room. To startle the *bourgeoisie*, or perhaps just to please himself, the architect removed the ceiling of part of the room, making it two stories high at that end, with a flight of steps glimpsed through an archway, and a bedroom balcony overlooking the living-room — very Goya or Manet, as you please.

A house which is such a free lance architecturally would naturally not be furnished according to any period. No rules for this house

— except perhaps the very vital one, 'Nothing dull here.' The living-room is gay and informal, the sort of room where people like to sit for a long time, because wherever they look their eyes are pleased, and the chairs and sofas are very comfortable. The sort of room, in fact, which really can compete in charm with the garden just outside its glass doors. The walls are painted robin's-egg blue, the curtains are dull gold, and the accents of the room are the lacquer-red piano, a portrait over the sofa of a serious little flower-decked girl of the sixties, a Venetian lantern in the arched doorway leading to the dining-room, a flower painting over the table, a Staffordshire figure on the mantel, and always beautiful arrangements of fresh flowers in glass and pottery vases.

When the present owner bought the house six years ago, she was charmed with the living-room, with the convenient arrangement of bedrooms and baths, and especially with her own bedroom, in one wing of the H-shaped house overlooking the garden and opening off a little private hall with a fireplace of its own. But she wanted a dining-room, quarters for a maid, at least one extra bedroom, and a garden which could be used as much as the house. To design the additions to the house, and the new garden, she engaged Rose Greely. A new brick wing provided a bedroom and bath above and servants' quarters, kitchen, and pantry below, entered by an arcade from the street. This freed the old cook house to be used as a dining-room. The former pantry between the living-room and the kitchen was made an entrance to the dining-room, with a sunny bay window filled with flowers. Rose Greely retained the vaulted ceiling of the cook house and designed a new fireplace, over which hangs a portrait of a mysterious woman by Negulesco, and big glass doors opening on to the terrace above the garden.



At the end of the garden this Palladian motive, which will soon be softened by vines, has mirrors to reflect the pool and also the life and color of the garden. It brings the house to the garden and so emphasizes the fact that house and garden are essentially one unit. Rose Greely, Landscape Architect

The two little original frame houses have now been made one, the passage with the entrance door seen below joining them. In spite of the fact that each room has a roof of its own, the architect, Horace W. Peaslee, welded the different parts into a unified whole. The brick end at the left is a later addition for the servants' quarters





The terrace runs the length of the house, from the dining-room wing at the right to the wall of a disused stable against which an arbor is built. Silver Moon roses, spring flowers in the borders at the foot of the low retaining wall, and lavender and spice pinks set into the wall crannies make this walled and sheltered terrace an ideal spot for outdoor meals



The living-room is not finished according to any period, but is gay and informal, a room people like to linger in. It has robin's-egg-blue walls, dull gold hangings in the window, and, for accent, a piano done in lacquer red

The dining-room opens on to the terrace by large glass doors. This room, formerly the cook house, has its old vaulted ceiling but a new fireplace designed by Rose Greely, as were the later additions. Over the mantel hangs a portrait of a mysterious woman by Negulesco



The terrace runs the length of the house, with the dining-room wing on one side, glass doors from the living-room in the centre, and on the other side the wall and windows of a long-disused stable, against which an arbor has been built. These window spaces are now used as ivy-wreathed niches for huge pots of fuchsias. The brick retaining wall beyond drips with fragrant wisteria in the spring, and in an ailanthus tree on the terrace above it a cardinal bird whistles all day, or arranges himself in the best Chinese tradition in the flowering apple tree over the pottery bird bath on the grass. He is to the brick-walled outdoor room what the scarlet piano is to the indoor room — an assertion of beauty and gayety.

At the top of the low-tread, wide stone steps that lead from the terrace down into the garden stand large flowerpots filled with fuchsias, petunias, and marigolds. The pots were bought in a Pennsylvania pottery, and were the original documents used for present-day models. In the flower beds along the garden walls a succession of blooms follow each other — daffodils, narcissi and crocuses, tulips, early phlox and Virginia bluebells, aubrietia, flax, and primroses. Large clumps of fragrant lavender and spice pinks are set into wall crannies.

This walled and sheltered garden is ideal for that best of all uses for a garden, eating outdoors. But the best meal can be spoiled if it is served by a glowering maid who registers disapproval of carrying trays far from the house. Here on this flagged terrace, level with the kitchen door, maids have been known to be absolutely lacking in tray-consciousness, and even to stop with a load of dishes to admire the birds and flowers.

The climate of Washington is so agreeable that there are few months without some days on which it is possible to eat out of doors. And of course when the drooping tropical spring and summer evenings come, the garden is an endless delight. Sometimes then the table is set on the terrace, near the wall of the house, which is covered with Silver Moon roses; sometimes it is set on the grass at the foot of the terrace steps. There is not even a flicker of candle flames in the still air, and a perfume of white flowers hangs in the night.

At times like these the special beauty of this garden is best seen, for the candle flames and the bright dresses of the guests, the lighted windows and open glass doors of the house, and the flowers of the garden are all reflected in the three-partitioned mirror with arched top that Rose Greely designed to be set in the brick wall at the end — mirrors that stand just above a long narrow pool.

If water is the 'eye of the garden,' as writers of garden articles are forever telling us, then mirrors, too, are garden eyes, very alluring, and certainly dependent on make-up — Latin eyes that announce the mood of the garden and invite you to share it. Then, too, these mirrors, by reflecting the back of the house, tie up the composition, and reaffirm the idea on which the house has grown — that garden and house are one, with hardly the division of a threshold, and that out of many differing elements, with charm and gayety as a common denominator, an original and delightful unit has been made.

And thus the house proves, too, that the more unwieldy seem the factors to start with, the more individual may be the results if success attends at all, as assuredly it has in the skillful welding and moulding of this unusually individual little house.

CHRISTMAS TREES

YOU CAN MAKE AT

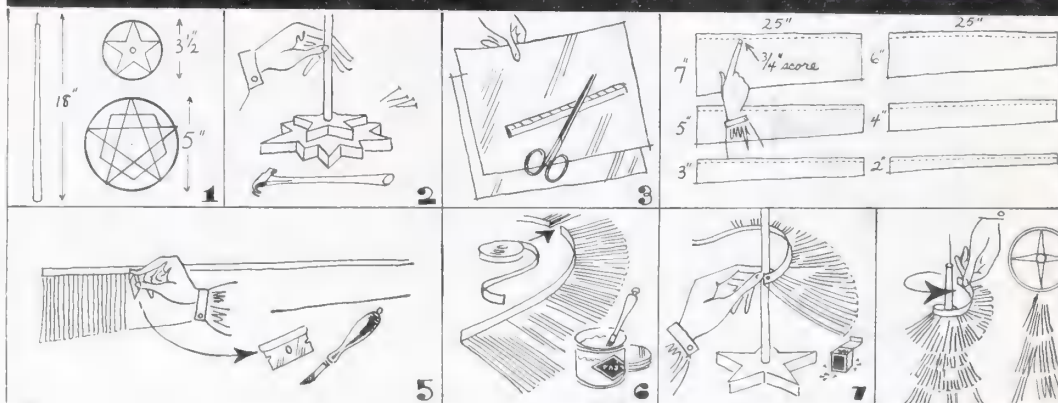
HOME

Merrill



CHEERIO

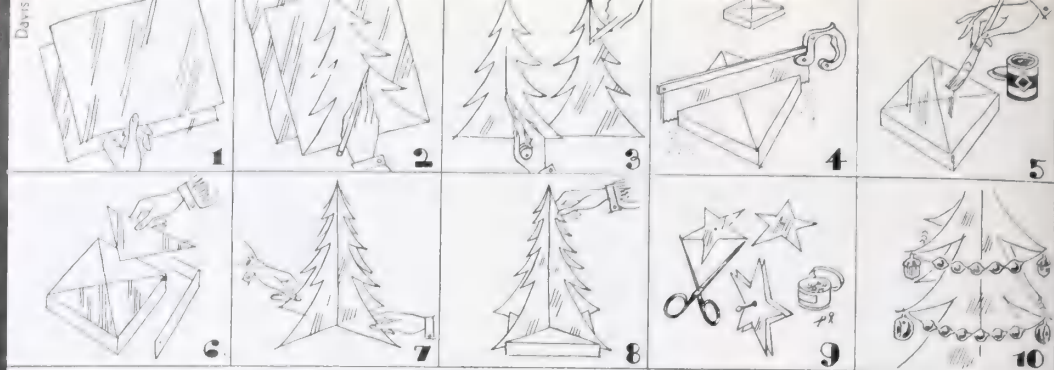
Gay indeed is this tree of fringed paper wound around a dowel and standing about two feet high. Silver or any colored paper can be used. This tree and the others shown can be used as a focus to group the presents around, or as table decoration.



1. Base made of 3 pieces of 1" white pine. Lower base, a 5" ten-pointed star. Upper base, a $3\frac{1}{2}$ " five-pointed star with a $\frac{1}{2}$ " hole bored thru center. A $\frac{1}{2}$ " tapered dowel 18".
2. The parts assembled. Nail lower base to star. Fit dowel stick. Clip nail. Paint white.
3. Two sheets of fairly heavy silver paper. Size 20" x 25". Shiny is best.
4. Cut a strip off the 25" side so that at one end it measures 7", and at the other end 6". Cut another strip 6" at one end and 5" at the other. Another 5" to 4". 4" to 3". 3" to 2". 2" to 1". Score the strips $\frac{3}{4}$ " away from the edge so that the paper can be folded on the score.
5. With a very sharp knife or a new razor blade cut the strips from the score into $\frac{1}{8}$ " strips.
6. Now join the corresponding ends, the 6" with the 6", the 5" with the 5", etc. so that it forms one piece. Use a good paste or better yet, the gummed strip. Bend up flap.
7. Tack the score to the dowel about 7" from the star base. Now, holding the flap,
8. Proceed to wind it around the dowel stick, being careful to overlap the flap of the previous wind each time. When the top is reached, paste the end to the previous wound flap. The star is 3". It fits over the nail. And there you are! Other colored papers may be used. Red, blue, green and white. "Cheerio!"

DESIGNED AND

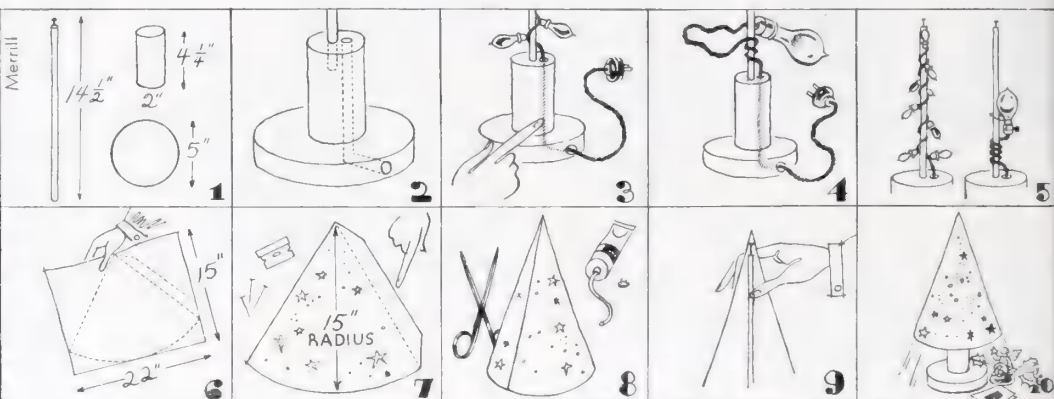
ARRANGED BY HENRY J. STAHLHUT



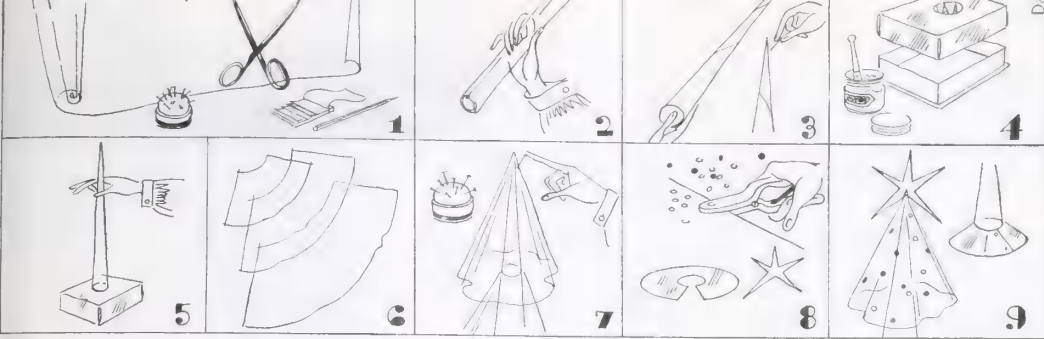
1. Two sheets of Apollo metal 15" x 18". This comes in aluminum or copper finish.
2. Make the paper pattern and trace on the metal with a sharp instrument.
3. The two trees are cut out with scissors. Slit one cut-out tree in the center from the bottom to within 4" to 5" of the top. The other slit 4" to 5" from top.
4. Cut an 8" square of white pine 1" thick for base. Saw diagonal grooves 1/2" down.
5. Paint base black, or whichever color your fancy desires, or table suggests.
6. Or cover it with metal. You'll have enough left after cutting tree shapes.
7. Slip one tree cut-out into the other so that they fit snug. It will stand.
8. Fit the tree into the diagonal grooves of the base. Watch the effect!
9. For the star at the top, cut 2 stars out of the metal the same size. Punch a hole in the center of each with an ice-pick, and fasten the two together with a round-headed paper fastener. Slip the star over the point of the tree to top it off.
10. The tips of the branches may be rolled back to hold the string of ornaments. String the balls with silver cord, and hook the loops of cord to ends of branches, so... Hang the larger balls at the ends of branches where cord is attached. It sparkles!

CHRISTMAS EVE ++ Cut from two sheets of Apollo metal and hung with balls of either red, green, or blue, this tree would be a sparkling accompaniment to the Christmas Eve party

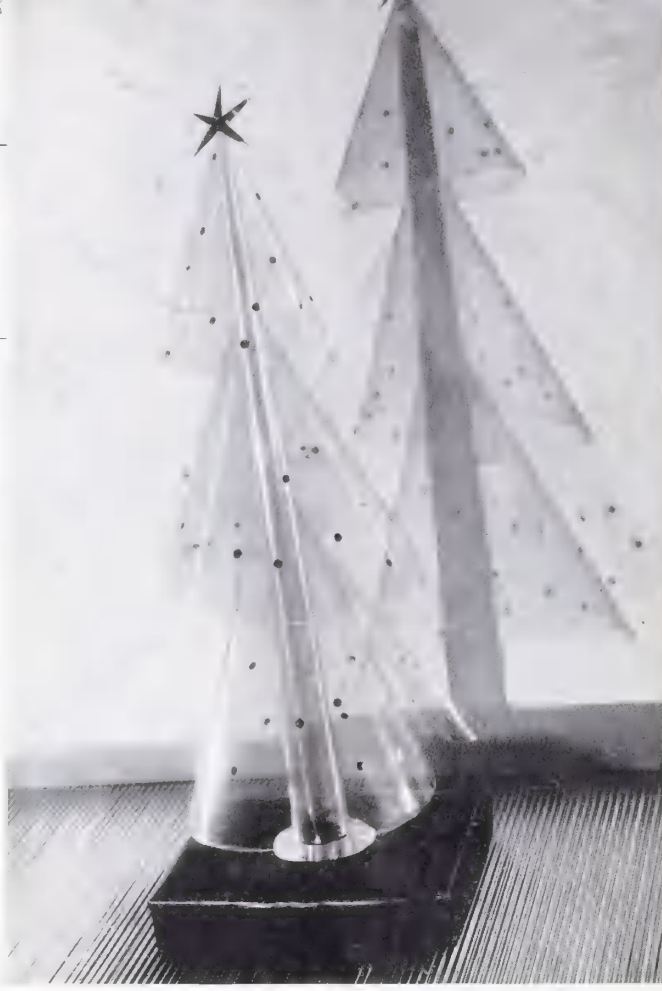
STARRY NIGHT ++ This tree depends on electricity for its effect, and would make not only a fascinating decoration, but an excellent gift. The covering is cut from silver or white paper



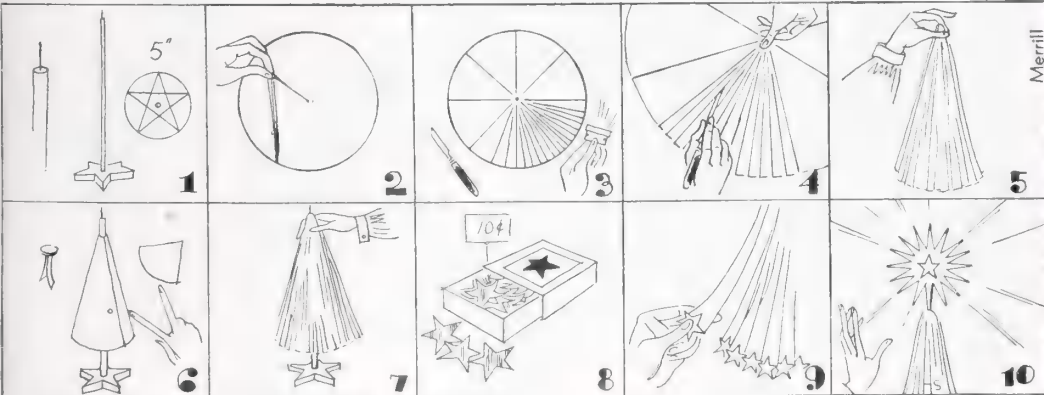
1. The base for this tree is made of three pieces. A 14" dowel stick with a flat headed nail on top. A shaft 2" in diameter, 4 1/4" high. A 5" circle cut out of white pine about one inch in the thickness.
2. Nail bases together. Bore a 1/2" hole for dowel in center, and another hole near it, and thru bottom piece. Bore a side hole to meet it, so.
3. Here we show you the wiring for Christmas tree lamps in series of eight.
4. Another idea using an incandescent lamp, illustrating wiring.
5. The two suggestions showing the wiring around the dowel stick.
6. Cut a heavyweight piece of silver or white paper (25" x 15") to 22" x 15". With a 15" radius mark an arc across 22" bottom, as dotted line shows.
7. Cut shape out, leaving flap. With a razor cut out stars. Punch pin holes.
8. Make the cone shape by pasting end to flap. Where flap covers, punch holes.
9. Set the cone shape over the nail head, and then darken the room!
10. Watch the tree scintillate when the plug meets the outlet! Notes: If the series are used try all red lamps, and various combinations, or all blue lamps! If the other lamp... paste brilliant colored cellophane or tissue paper behind stars and holes... The tree is about 19" high. A fine gift!



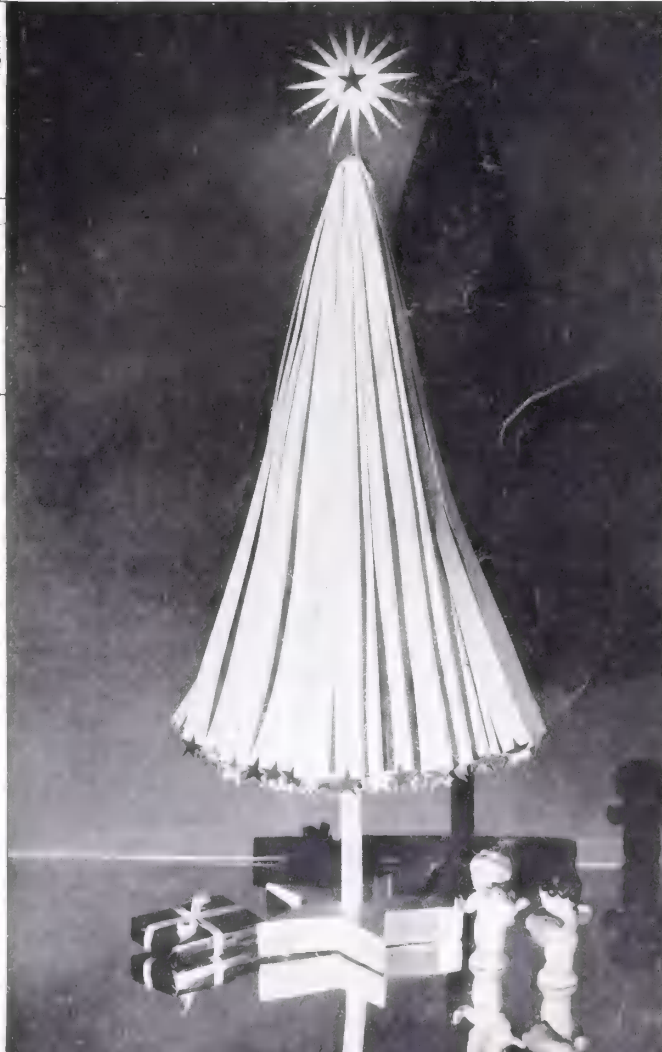
1. One sheet of transparent celluloid. This material comes in smart and cheerful colors! You have a wide choice! 20" by 50" in dimension. I made my tree of "Crystal". Very 'Christmassy'!
2. Cut off a piece about 15" by 20". Roll it so that it forms a cylinder.
3. Pull and roll it forming a tapered point. Fasten with a pin at top.
4. Mark a circle on top of a pasteboard box slightly smaller than the base of the cone. Then cut from center to form flaps. Fold flaps inside. Cover box with black oilcloth. Choice of other colors.
5. Force cone, or shaft of tree thru box from bottom so that it fits snug.
6. Cut three "skirts" of varying width and length from the celluloid.
7. Now fasten the "skirts" to the shaft of the tree, using pins. You had better fasten the lower skirt first! Allow the ends of "skirts" to curl.
8. Using a hole puncher, punch holes out of Apollo metal or metal paper. Also cut a collar and a five pointed star. Use red or blue.
9. Cut a small slit in the top "skirt" and insert the star. Paste the polka dots on the skirts with a good paste. I used "Gripit". Then fasten the collar on the base with pins. It is 24" high, and is a "Festival"!



FESTIVAL + + The diaphanous quality of this tree gives it a particularly festive appearance which is enhanced by the shadow. It is made of celluloid with colored polka dots



1. The base is made of two pieces. A 1/2" dowel stick 19" long with a nail on top, head off. A 5" star with a 1/2" hole. Paint white.
2. A circle 30" in diameter is marked on sheet of 3 ply white paper...
3. Cut circle out. Carefully divide the circle into quarters, sixteenths, then thirty-seconds in pencil. With a razor blade or very sharp knife cut the quarters, taking care to keep about 1/4" from the center point. Then eighths, and so on. Be sure you hold the strip when cutting so as to prevent tearing. An iron placed at the center is a help.
4. Reinforce the center with adhesive tape, and when held the ribbons of paper will fall into the shape of the tree.
5. To spread the tree as much as desired construct a cone. Place on sticks.
6. Set the tree on the dowel stick permitting the nail to pass thru center.
7. You can get a 'heaven full' of silver stars 1/2", for 10¢! Get 2 boxes.
8. Paste the stars at the bottom of the strips. A star to each.
9. The handsome 16 pointed, white, star is 3". It has one of these stars in its center, and is held in place by the nail. Notes..... Silver, and blue paper is smart, too! Try it! Merry Christmas To You

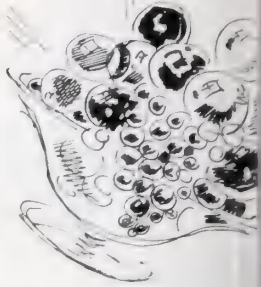


NOËL + + This more demure tree is made of ribbons cut from white paper, with a silver star pasted on the end of each. Blue paper and silver stars may be used if you prefer

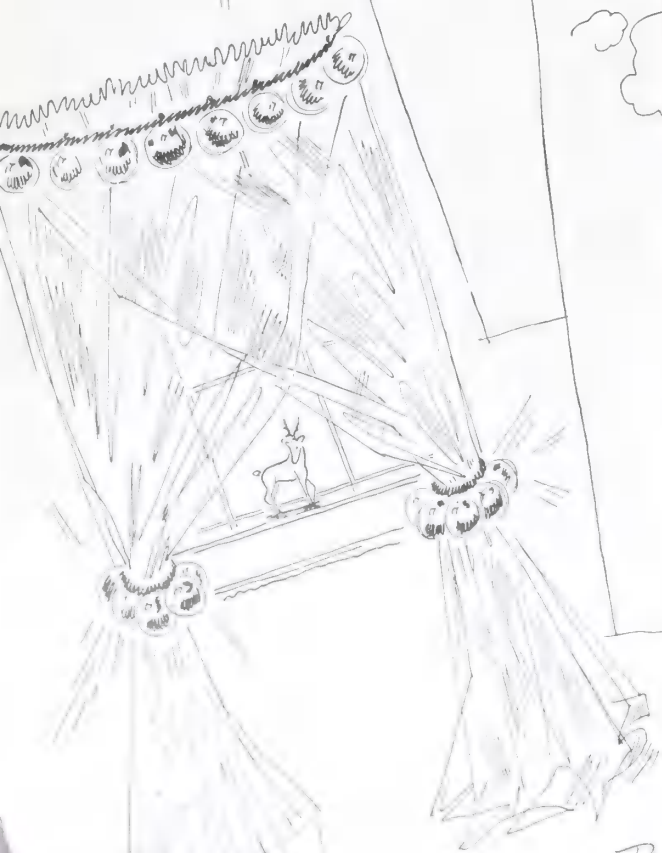
Evergreen Swags for the Outside!



Colored Balls Everywhere!



*Red Fire in the Snow
and a Cardboard Santa!*



Callophane and Colored Balls!



*Christmas Trees
on the Roof!*



A CHRISTMAS WEEK-END

IN THE COUNTRY

By JANE DAVIS

Oh, not a Christmas party,' my husband exclaimed with considerable disgust. 'Christmas parties are only for children.'

'But it's a fine long week-end,' I answered, 'and such a good chance to have the crowd out. We could do something different — something that would be fun.'

'You can't do anything different at Christmas time. There's a law against it — or something. It's always the same old tree and stockings and turkey and holly wreaths.'

And that set me to thinking. Why could n't a Christmas party be different? It could. And I determined then and there to evolve ways and means of making it so — to get away from the same old hackneyed Christmas celebration and decorations. I picked up a notebook and together my husband and I planned our week-end. That was several years ago. Since then we have had a Christmas party at our country house each year, and the following are some of the ideas we have found most successful.

The first thing to think about is the decorations. It's safer to have these all done before the guests arrive. There are guests who like to roll up their sleeves and help get things ready, but they are not in the majority, I have found, and also they are apt to have ideas of their own, which tends to jumble up the results. In planning your decorations, try to confine your effects to one room, — a game room or a sun porch, — and leave the rest of the house livable. If every comfortable chair is under a bough of greenery which sheds prickly needles, (Continued on page 290)



*Colored Balls Draped
from Cornice!*





Photographs by George H. Davis

INGENUITY FIRST IN CHRISTMAS GIFTS

By DOROTHY M. POWER

Probably there is no Christmas list extant that does not have, beside at least some of the names on it, the stars, dashes, question marks, or other queer hieroglyphics that are peculiar to your particular pencil when your brain is overtaxed without results. These are the difficult people who literally 'have everything,' and have, moreover, pocketbooks twice the size of yours to gratify each wish as it arises. If they do by chance express a desire for something, they will, you know for a certainty, receive at least *sixteen* duplicates on Christmas Day.

The only possible gifts for such people are those that require ingenuity — a lavish use of time and imagination — rather than money. Following are a few suggestions intended to stir your mind to action, to give you an idea or two for those troublesome names on your list.

The Italian district of any city is rich in ideas if you are alert to them. Practically all the containers that food is shipped in from Italy have a handmade, interesting look that makes them usable for some purpose or other. To be more specific, there are the baskets, for instance, that the red onions come in. These are neutral in color, with rolled edges, and often with a wide stripe of green or red or both, by way of decoration. These vary in size and may be used as wastebaskets or wood baskets. For the simple house, of course.

Many of the foods seen here are not to be found in our own markets and arranged as shown in the illustration, in the cover of one of the baskets described above, they make as gay and Christmasy an array as one could wish for. They are really the background for a complete Italian dinner: spaghetti, tomato paste for the inimitable sauce; a small Edam cheese, antipasto, a bottle of wine to give the right dash to the salad, a bottle of wine

homemade by the tried Italian formula, a jar of queer condiments, and some stars and 'squiggles' to garnish the soup with. All this for well under two dollars, and the baskets and covers will be given to you if you go at the matter in the right way. The wine requires a long period of time for preparation, but you were warned at the beginning of this article that the time expended is the chief value of gifts like these. A recipe included for the sauce would be a nice touch; another, as the spaghetti packages are the only ones not really gay, would be to wrap them in the lovely waxed paper that salame comes in! This is stiffer than our waxed paper, is translucent, and has diagonal bold red and green lines. If it had been designed by a famous designer, it could hardly be more dashing.

A group of unfinished wooden bowls found in the lowly 'Five and Dime' furnished the idea for the Sandwich Party group. These, together with a clean new mixing board (found in any kitchenware department), make a useful gift for the hostess who likes to give Sunday-night supper parties. The bowls may be painted any gay color on the outside, but the inside must be left unfinished to hold the different sandwich fillings, although they may, if you like, be rubbed with olive oil to darken them and make them more impervious to liquids. A saw-tooth bread knife that will really cut new bread evenly could be added to this group, or a bread slicer.

For the friends or relatives who summer on the coast and impatiently pass the long winter months until it is time to return again, a map of their particular section of the coast line will bring tears of nostalgia and warm thanks to the one who gives with such sympathetic understanding. This present usually means a long hunt, but the U. S. Survey maps are perfect for this purpose, as they are colorful and decorative. What a thrill to the owner to know that her possessions are represented by a good two inches or so on that map! If you can sketch, draw her house on the proper spot. Another gift for those who live at the seashore would be a chart showing the various kinds of sailing craft. This should be decorative enough to be hung on the wall so as to be easily referred to as the strange boats go by. (Much hard work, and no mean talent to this one.)

Still pursuing the foreign districts, I found a Swedish delicatessen shop that was full of suggestions. There were queer little house-keeping gadgets for the one who likes to putter about her house herself and loves interesting things to do with: dried rice roots bound together, to make the most unique pot cleanser you ever saw; and birch roots for smoothing sauces and such (the best Swedish cooks, I am told, will use no others); crude wooden spoons that would add just the right air to an out-of-door chowder supper. A Swedish bookshop was another 'find,' with a very recent book of *Smörgåsbord* — Swedish hors d'oeuvre. Written in English, but compiled by a Swedish authority, this (*Continued on page 286*)

A chestnut basket for the garden-minded; an onion basket filled with pine cones for the city relative; a bag made of French peasant burlap with a broad red stripe and filled with special popping corn, with polka-dotted bowls to hold the proud results, for a friendly neighbor; wooden spoons for the out-of-door chowder supper; dried rice roots for scouring, birch roots for sauce making, a vanilla bean, and a book of Swedish hors d'oeuvre, all for the maidless bride; a set of wooden bowls and board for the hostess of Sunday-night sandwich suppers, and, in the onion-basket cover, an assortment from the Italian quarter for the spaghetti lover

In the upper illustration are suggestions for the child: cut-outs of Santa and the pig (the pig figures largely at Christmas time in Sweden), Santa and the reindeer, a bag of delicious hard candies, as well as a doll's costume and cards of other native costumes for the child who loves to give plays





GIVE YOUR CHRISTMAS BOXES AN INDIVIDUAL TOUCH

These decorative containers for the holidays may be made easily at home by anyone who is at all skillful in handicrafts, and even a child may make some of the simpler ones successfully. The necessary materials to have on hand are plain boxes of all the shapes and sizes which are appropriate for gifts, thin glue or paste, plain glazed papers of all colors, aluminum-coated papers, gold and lace paper borders, silver paper stars, wooden stars of various sizes, velvet ribbons, artificial holly, small cones, little bells, and old Christmas cards of effective design. One sheet of paper covers (Continued on page 294)

NEW ENGLAND AGAIN

By RUSTICUS

Eyes grown accustomed to unfamiliar sights and ears dully attuned to a foreign tongue, but always in the back of the mind an image of one's native land. So a New Englander travels and abides in places different and remote. Then comes a day when a mighty ship turns her prow to the West and days of solitude and splendor follow. Then the towers of a great city, excited greetings and vexatious delays, but for some reason all the hurrying crowds and the massive buildings seem as foreign as the land you have so recently left.

It is for something quite different that the New Englander longs. This babel of tongues and this rush of motors are but the prelude to something else that is his heart's desire.

The long road turns, a sign signifies the crossing into another commonwealth, and at once it is home. Your sigh of happiness and contentment is but half genuine, for you have a lurking fear that all will be changed. You fear that the hand of time, in a few brief years, may have swept away your dearest memories. Your eyes seek the distant hills and you are reassured, for you see the same gentle outlines against a perfect sky. They look green and soft and their granite structure is hidden by a wealth of growth. In the distance there are loftier ones dimly blue in the summer haze. But they are not grim monsters of rock, torn and twisted by titanic forces such as the mountains you have visited.

Green fields lie about you, sweeping through valleys watered by glistening brooks. Then an old friend greets you. In a wide pasture, a tree, alone in its beauty and dignity, stands in a patch of its own shadow. It is the most beautiful tree in the world; at least, so the New Englander thinks. It is an elm with its straight trunk and its graceful branches. It seems to choose a spot where its beauty will show to the best advantage, or else the hand of the pioneer spared it when he felled the others. How many hours the New Englander has spent, as a boy, beneath its grateful shade, and how many tired horses and tired men have rested there. Now all doubt vanishes. This is New England and it is the same as it always has been. That is, the things that really count are the same. There are many changes. The roads are wider and smoother and every house, however humble, invites the tourist to eat and rest. The entire population seems to devote itself to dispensing gasoline and hot dogs to hurrying excursionists, who obviously are not New Englanders.

But turn from the hideous, crowded thoroughfares over which the world rushes, thoroughfares as tawdry as the travelers themselves, into quieter regions, and you will see that the New England you have always known has survived. A shaded street; discreet houses,



Clara E. Sipprell

white with green shutters; and glimpses of gardens. How different from the villages you have seen with narrow, tortuous, treeless streets and houses all of one tone of gray. Here you miss the irregular roof lines, the vine-covered walls, and the rich fields cultivated to the very edge of the highway. But the New Englander is content. He thinks he has found something better. The houses may be less picturesque, but they are cleaner and more habitable, the fields are cultivated better than they used to be, and in the tangled waste land of New England lurk many hidden beauties. No ruined castles show on the hills above the villages, for these people never gave allegiance to an overlord, but in their stead are forests rising to the blue.

When the village with its white houses and shaded streets is left behind, the New Englander sees the gently rolling country, always framed in hills, and here the typical New England home appears. An isolated farm with the same white house on gently rising land, barns close at hand, usually red, and a few graceful elms about the house. How white the house gleams against the green, and what a wealth of verdant fields and glistening water! The meadow brooks of New England are the clearest and the most sparkling in the world.

We are on a winding dirt road now amid the oaks and maples, and the New Englander dreams of what they will look like in a few weeks when the whole countryside is aflame with color. His eyes seek the sides of the road in search of old friends, and he finds them. There is Queen Anne's lace, early goldenrod and chicory. The New Englander shudders and remembers that it is the root of this humble roadside flower with its blue blossoms that has provided him with brazenly adulterated coffee in sunny France. He has drunk gallons of this mixture often in tiny vine-covered arbors. Here he finds no arbors, but again he sees the 'front porch' of his memories, or, as he likes still to call it, the 'stoop,' a homely word of a thousand memories and of distinguished ancestry. Every house has one, and on most of them are (Continued on page 293)

THE CEREMONY

OF AFTER-DINNER COFFEE

By MARGARET THOMPSON AND CHRISTINE FERRY

Since its introduction into Europe in the seventeenth century, coffee has not only featured conspicuously in the daily menu, but around it important social customs have sprung up. Our modern clubhouse, to mention only one, without doubt had its origin in the London Coffee Houses which, during the late Stuart period, became so numerous and attracted the wits of the day in such numbers that the government became apprehensive of their power and tried in vain to suppress them.

Although there is not the same degree of knowledge needed for the service of coffee as for the correct serving of wines, still, as the contents of a package are enhanced in value by attractive wrappings, so may coffee be given glamour by the manner of its service. Europeans have long appreciated this fact and have established the habit of breaking the day's routine sufficiently to let the hour for coffee or the *apéritif* be a time for relaxation, but we in America are more inclined to take it in an all-in-the-day's-work attitude, and thereby miss the pleasure of this little nicety.

Even in the hurry and bustle of American ways of living, however, when we are all too prone to regard meals as incidents to be gotten through with as speedily as possible, tribute is made to the leisurely ceremonial of after-dinner coffee in the living-room or on the terrace as a fitting end to the evening meal. And in these days of informal entertaining, it is also becoming a pleasant custom to have friends in for coffee in the living-room before going to the theatre, country-club dance, or even the movies.

After-dinner coffee is made much stronger than the usual breakfast beverage, and it is usually served black. When served in the living-room it brings with it the comfortable feeling of leisure and, in the case of entertaining, carries the party with it. There is a bit of the child left in every adult from the days when a party was not a party before the serving of refreshments, and conversation seems to thrive best under the mystic spell of eating and drinking.

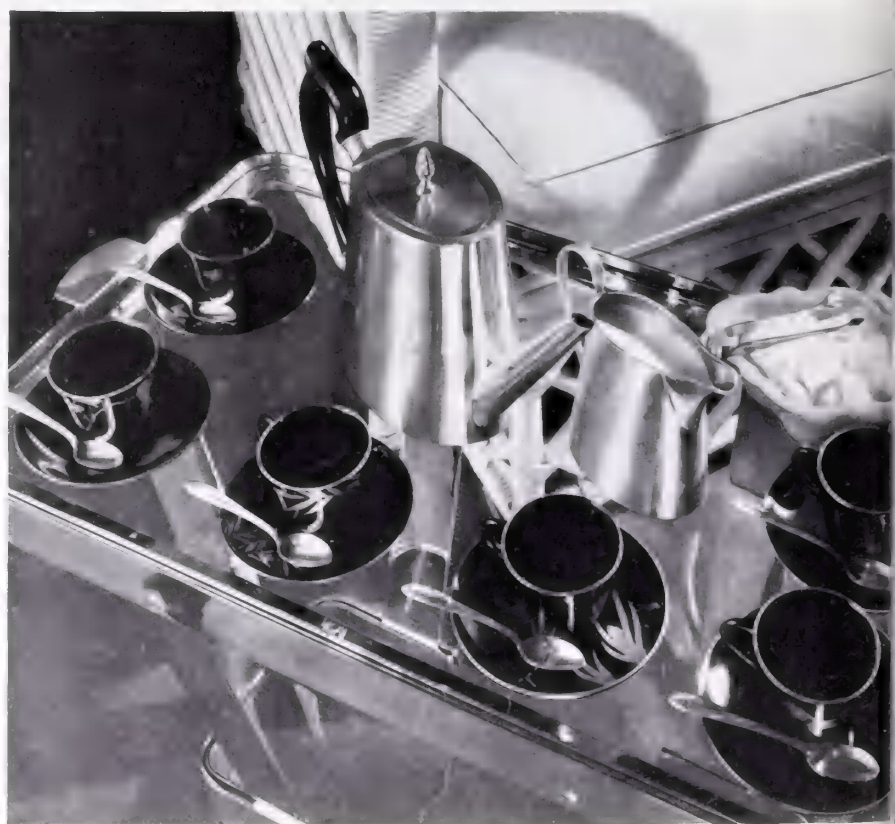
If the dinner has been formal, a correctly set coffee tray is in keeping, the beverage being made in the kitchen in the customary manner and poured into the silver coffeepot before being brought into the living-room. Here it is placed on a low table, drawn close to a sofa or important chair, where it is served by the hostess. Since an atmosphere of friendly intimacy is created by making the occasion as informal as possible, the host and men guests usually take upon themselves the passing of the small cups and cigarettes to accompany them.

In the assembling of harmoniously related furnishings and table appointments for a formal occasion, silver of graceful line with a delicately patterned edge has been chosen, and is shown on a mahogany coffee table grouped with a Duncan Phyfe sofa. The cups are Irish Bealeek, ivory with a pale yellow lining, the glaze of the china having a delicate lustre-like quality that is in nice accord with the surface of the silver. Smoking accessories are amber, as is also the flower bowl, and the flowers are (Continued on page 288)

Photographs by Hi. Williams



The illustration above shows a tray set for an informal occasion when the coffee is made by the hostess. The cups are reproductions of Early Worcester, shown by courtesy of Wm. H. Plummer & Company. The coffee set of sugar bowl, creamer, and silver basket is from the Watson Company; the flat silver from Rogers, Lunt & Bowlen Company; the mahogany coffee table from W. & J. Sloane; the Silex from Lewis & Conger. The tray below is set for the terrace and the coffee has been poured into a large silver pot which will keep it hot. All the silver from International Silver Company; chromium table from The Modern Center; wicker chair from Mrs. Ehrich, and the black lacquer and silver coffee cups from Gunn & Latchford, Inc. On the opposite page is a formally arranged tray. The table and sofa are from W. & J. Sloane; the silver tray, coffee set, and spoons from Rogers, Lunt & Bowlen Company; the Irish Bealeek coffee cups, of ivory with a pale yellow lining, from the Little Gallery; the yellow glass canary, amber bowl, and amber cigarette box and ash tray all from Mrs. Ehrich





SIX SUGGESTIONS FOR WINTER GARDENS INDOORS

DESIGNS AND SKETCHES BY LLEWELLYN PRICE



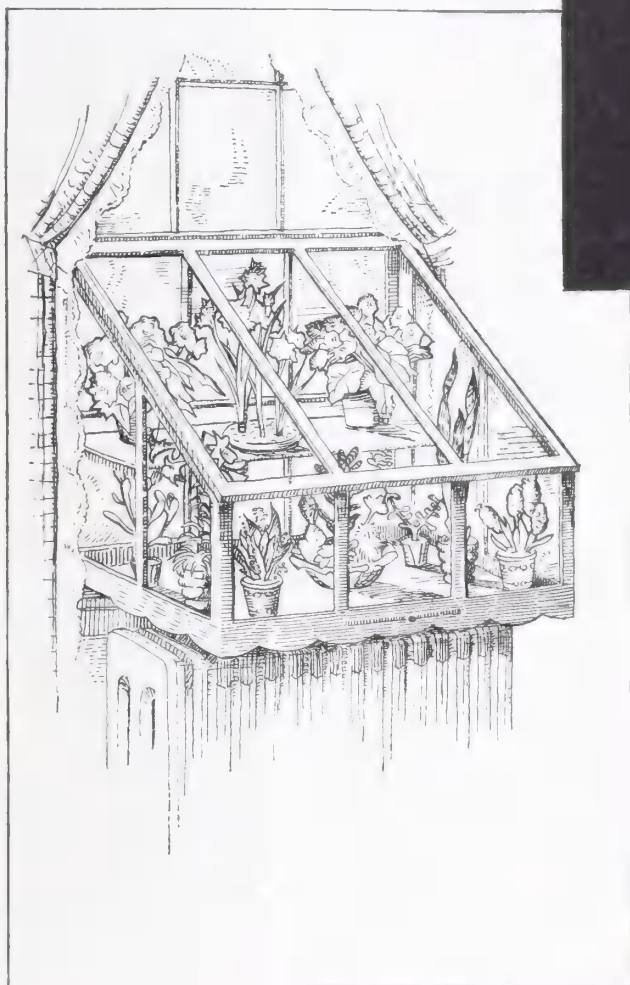
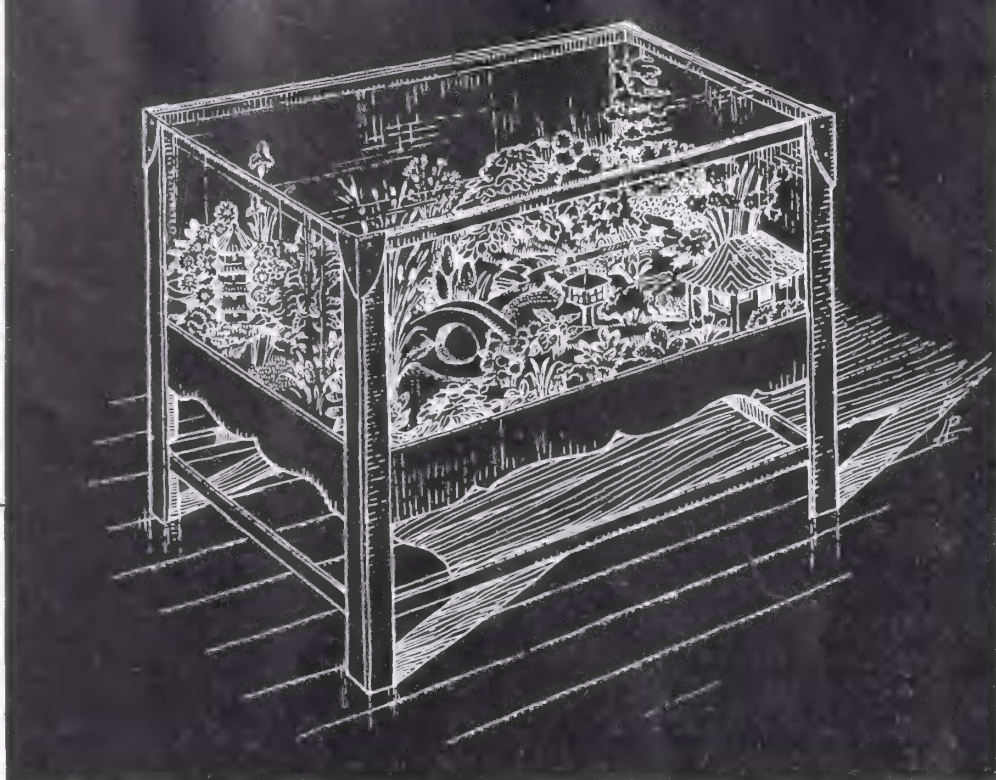
Across a glazed door opening upon a terrace is placed this screen built with the newly developed lacquer-covered fly mesh, which admits sunlight, including the important violet-ray component, and keeps out the cold. Within the screen is a generous amount of shelf space for potted plants. The whole thing is very light and so built that it can be folded up and put away when winter is over

Into that part of the window frame which usually accommodates storm sash is fitted this light bay of glass at the right. Equipped with shelves for potted plants and flowers, it will be as decorative from within the house as from the outside. Here the inside sash are shown temporarily removed, though this is not necessary. This frame will be a simple and inexpensive job for the carpenter and millman



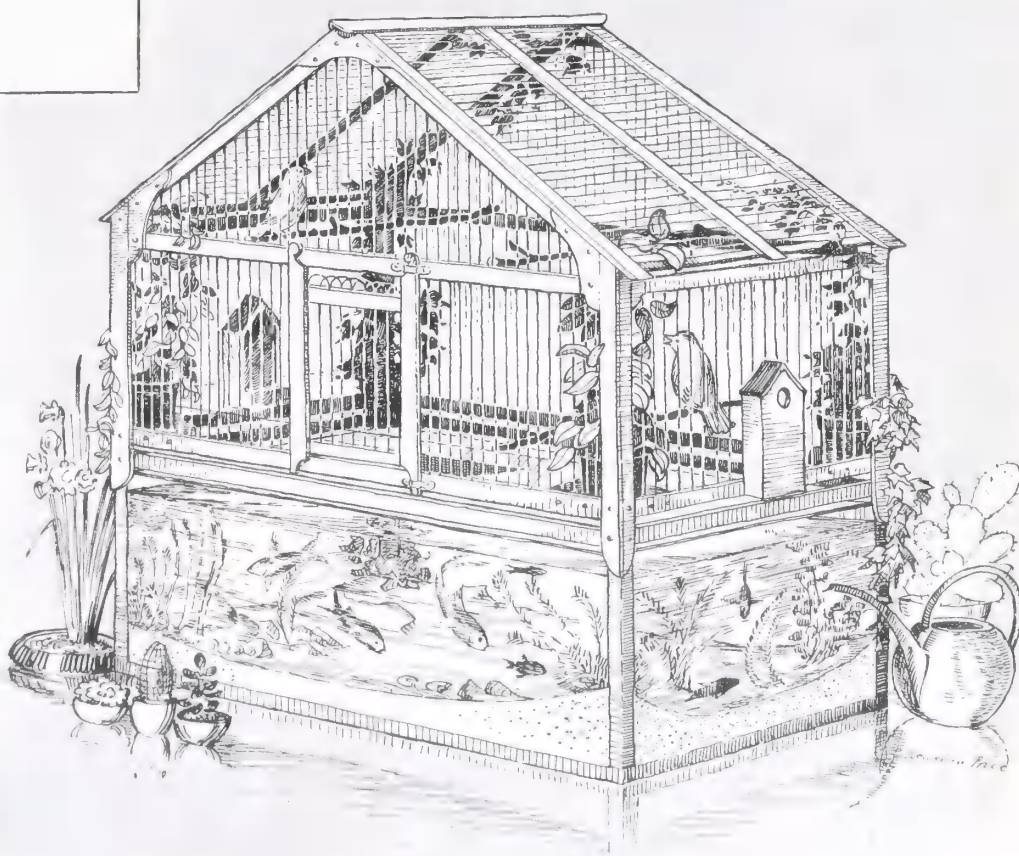
A greenhouse of miniature proportions is pictured at the left. In a shallow pan are placed a variety of leafy and flowering plants. The pan is enclosed in a box fitted with glass ends and a celluloid cover which are easily removed for watering and care

Not everyone may paint a picture of a garden, but to compose a living growing scene is not at all difficult. For the setting a lead pan is supported in a simply constructed wood frame with glass sides and top (right). In the area of 20" x 30" a complete garden is laid out with many varieties of indoor and outdoor plants, Sedums, and rock-garden vegetation. A small rill will be a decorative feature and will supply moisture as well. If desired, potted plants may be substituted for the garden arrangement



An aviary (not a bird cage) and an aquarium, combined to form an amusing and lively feature for living-room, dining-room, or sun porch, is shown below. Call it an 'aviarium' if you wish. The birds have indeed a happy home, for the plants and vines impart a garden-like atmosphere, as does a small bathing pool of wire mesh let through the glass floor into the water. The aquarium is of stock size, 12" x 24", while the upper story is home-made, and the two are so arranged as to make the care of each very easy

Fixed to the jambs and sill of the window, this small frame (above) will encourage plants to luxurious growth. The frame may be adequately ventilated either from the outside, from the room, or directly from the radiator



THE SMALLER GREENHOUSE

1. Sage Advice to the Man who Owns One

By STEPHEN F. HAMBLIN

To add a greenhouse to the garden is an almost inevitable step after one has drunk deep of the joys of gardening. To be able to experiment all the year and to beat the seasons by anticipating spring by many weeks is in itself a pleasure apart from the results that a garden under glass makes possible.

The greenhouse has heretofore been considered something of a luxury, but now several smaller ones, commercially available, bring it within the realm of possibility of the smaller householder, and in these the woman herself can pot and potter to her heart's content.

The glazed garden may be attached to the house, affording a pleasant vista from one of the more important rooms; it may be a part of the cutting garden; or it may even be on the roof of the garage, but wherever it is placed it should be in full sun on the east, south, or west side of the building, if attached; if detached, it may run either east and west or north and south. In any case, it should not be shaded by trees or other buildings.

The size of the greenhouse selected depends upon the kinds of plants to be grown in it and, of course, upon the pocketbook. Fortunately, these smaller greenhouses start at a low figure. Greenhouses come in different standard sizes or can be built to order. For small houses a central walk is best, with a bench each side. A two-foot walk is better than a narrower one, and a still wider one makes a better working space and allows visitors to pass. Measure several greenhouses belonging to your friends to determine just how you want the space distributed, and remember that benches are most convenient if they are not wider than the reach of the arm.

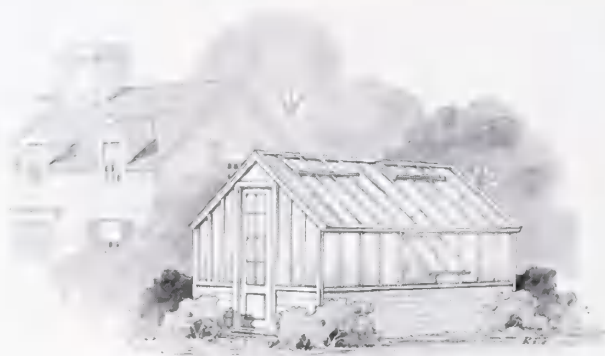
The span of the roof is a major consideration, and whether the even or the two-thirds span is better depends upon the orientation and the type of plant to be raised. So many factors are involved that the ideal solution is difficult, and you must puzzle it out as best you can, taking advantage of all the sunlight possible.

The working space may consist of tables or benches, which may be of cypress or a more permanent material such as tile, slate, or concrete. Benches have sides six or more inches high to hold the soil into which the plants are placed directly. Tables have lower rims and the plants are placed in pots. These pots, however, are rarely put directly on the table, but a layer of coarse sand or gravel about half an inch thick is spread on first to allow the surplus moisture to seep out of the pot. If the plant is a moisture-loving one, a layer of peat moss may be added. This is sometimes thick enough to bury the pot. Standard pots are about as tall as the diameter of the top, but for ferns, orchids, bulbs, seedlings, and other such plants pans about half this height are required. Hydrangeas, bamboo, azalea, and other robust shrubs are best grown in flats. For propagating either from seeds or from cuttings, wooden

flats about a foot square and three inches deep are commonly used.

The most tricky labor in caring for the greenhouse is in maintaining the proper temperature, and the aim in this game is to keep the temperature at a fixed place. First, you know the mean which the plants require, say eighty degrees for tropical plants, sixty to seventy for a cooler air, and not over fifty degrees for the alpine. But there are factors to complicate this. In bright sunlight the temperature may be higher than on dull days or at night. The heat should ascend during the morning hours, be highest about noon, fall off in mid-afternoon, and be at least ten degrees cooler at night. On clear, sunny days, even in winter, the rays of the sun will furnish most of the heat, but on cloudy days, and at night, the heater must be pushed to keep the temperature where needed.

The plants must have fresh air from outdoors every day. This



should usually be let in during the morning hours, on a rising temperature, particularly when there is great difference between indoor and outdoor temperature. With the quickly mounting temperature of a clear morning sun, it is necessary even to open

some windows to counteract the work of the sun. Open the ventilators on the side away from the wind, that the breeze may draw the greenhouse air out, and fresh air will leak in about the glass. A few hours later the ventilators must be shut, to hold the afternoon heat into the evening and thus save fuel. For tropical plants, in winter months, the ventilation must be for a short period each day, and

on cold cloudy days nearly omitted. Of course after danger of frost from without is over, the airing may be longer each day; and in summer months the windows may be left open all night, except in times of hot dry winds. With low-temperature plants the cares of airing are fewer, and for the cool-house some windows may be left open most of the time.

Intimately connected with the heating and airing is the watering. Watering should always be done in the morning — on the rising



sun and temperature — just before the morning ventilating. This dries off the leaves before the cool of afternoon comes on. No plants (save some tough water plants) should ever go into the cool and shade of evening with wet leaves.

With roses, carnations, and other flowering plants, it is better not to wet the foliage, but to supply water as subirrigation in the benches and give the air humidity by wetting down the walks, walls, and pipes once a day. With desert plants much wetting of plants or floors (except in clear, sunny weather) is fatal, while most tropical orchids must have at least two shower baths a day. Watering is a nice occupation, always a matter of the very best judgment.

The amount of sunlight received by the plants must be regulated. Wash the glass (both sides) at times to keep off the soot of the city. If the plants seem stunted, the leaves curled or spotted brown, probably they are being sunburned as well as dried. Modify the rays of the sun, perhaps beginning in March, when the sun starts to climb higher in Northern regions. Whitewash and other thin paints may be sprayed or brushed on the glass. If applied inside it is not easy to keep the mixture off the plants, therefore the outside is better. With most greenhouses there are slat shadings which are very useful.

Every summer the greenhouse should have a thorough Yankee housecleaning — new paint and putty over all the outside; washing and painting within of all wood and iron; scrubbing of benches and walks (with lime or copper sulphate as a germicide); replenishing all beds, benches, and pots with fresh soil; and washing the outside of the pots. Except for permanent specimens set in



immovable boxes or beds, there should be a new layout of soil every summer. A mixture of clear sand, fresh garden soil, and vegetable fibre is the recipe, with more than half sand for cacti and desert succulents, but nearly all fibre for ferns and water plants.

Some plants have a special month for most advantageous repotting, usually after a resting period and just as new growth begins; but for most of our plants, if they need a new pot, the work is done in the August-September period; and with the first cool weather the plants are back in place after their summer vacation, ready for regular autumn and winter growth and bloom. There is always some repotting and shifting in any month, but less of this is done in the six cool months. This is the time for minimum work and the greatest amount of enjoyment. Weak fertilizers, as bone meal or manure water, may be given some plants in monthly doses, but this can be done best at repotting time.

Next month we shall expatiate upon the actual plants that can be grown in houses under different conditions of light, dampness, and temperature, but before discussing these it might be well to consider together the foes that you will soon find you must combat, for unfortunately there will be more of life within our glass walls than our beautiful plants. There will be, as you will too soon be aware, worms and germs, all very grateful to you for your kindly tropical air and the feast of plants you have prepared for them. No



greenhouse is ever wholly free from them, but plants sickly from insects or disease are mute testimony that your job is too big for you.

Since insects are the more visible, they are easier to conquer. While the kinds of bugs under glass are endless, some half dozen of the most common will serve to illustrate the havoc and the remedy. Most ever-present is the aphid. These are outdoors on many plants, and persist on chrysanthemum, roses, bulbs, and all kinds of juicy stems in the greenhouse. Soapy or tobacco waters, in frequent doses, will keep them down; but unfavorable conditions for the plants, as too much heat or cold, too wet or too dry air, too little sun, or too heavy a feeding, seem to make the stems more palatable and attractive to the aphids. Remedy — the best of culture, and soap or tobacco ever handy.

There are mealy bugs and other fat, fluffy, or mealy things attached to stems and leaves. These like cacti, roses, and many shrubs. Strong soapy waters or tobacco (nicotine) liquids, and scrubbing with a soft cloth or toothbrush, will keep them down but never wholly away. Scales, like tiny turtles, are found on the stems of palm, rubber plant, and fern. Give them the same scrubbing, soaping, and doping. The naughty red spider, a tiny red fellow, comes in from outdoors and eats the green out of many kinds of leaves. He flourishes in too dry and too hot air. Keep cooler and wet oftener, except desert succulents. In general, poor manipulation of heat, water, light, and air is the main factor in encouraging insects and diseases. In and on the leaves of such plants as Begonias, orchids, verbenas, carnations, or tropical foliage plants, there may be tiny brown or black mites, insects too small really to be seen. While there are chemicals that may be partial cures, and spraying with insecticides will help, it is best to throw away infested plants, or at least pick off every infected leaf.

Worst is the tiny white fly, a powdery (*Continued on page 291*)



STAGING A FLOWER SHOW

2. The Schedule

By HELEN PAGE WODELL

The schedule is the backbone of a flower show. Unless the schedule is interesting and comprehensive, the show is a failure. The Classification Committee is the group making the schedule, and since the object of a flower show is to promote horticulture, the committee should make the schedule with this idea as its keynote.

It is necessary to have classes that will inspire the beginner and experienced grower to try new varieties and to improve the quality of their gardens. There must be classes that will help the would-be gardener to realize the possibilities of his back yard or small place; classes for indoor arrangements that will educate and inspire visitors to create colorful pictures in their homes by the clever and decorative use of plants, flowers, fruits, and vegetables; classes that teach the conservation and creation of roadside beauty; and classes that stimulate ingenuity and the appreciation of beauty by the introduction of decorative material for winter use when the garden is less active.

A good schedule also calls for old favorites to be used in new ways, lest their charms be forgotten and pushed aside in the constant quest for new material. At a recent show there was a class for Geraniums. Such exquisite pictures resulted that an old woman stood spellbound before a high metal urn filled with cut branches of brilliant blooms and velvety leaves arranged with great appreciation of color, texture, and proportion. 'My land!' she exclaimed, 'who ever thought of picking Geraniums like they was roses and sticking them up so tall and fine in a vase? Down where I live at, you never see Geraniums 'cept in a box or on the graves in the cemetery.'

A schedule must be so constructed that it attracts all types of exhibitors, from the woman who tends a few pot plants on her window sill to the man who employs skilled gardeners on an estate. Not all classes in the schedule need be competitive. There are demonstration classes that help to make a show worth while — herb gardens, winter gardens, seasonal effects, and gardens that prove what may be done in cultivating and preserving the wildings.

Other important noncompetitive exhibits that should be listed in the schedule are displays of rare or interesting plants for which there would be little competition. Growers of such material are usually glad to show their particular hobbies.

Masses of specimen blooms stuck in milk bottles do not add much to a flower show. The public is tired of pansies beheaded and laid in rows like buttons on a card. There are so many more attractive ways of exhibiting beautiful and well-grown flowers.

A new class that made a sensation at a recent show was described in the schedule as a grouping of 'background, intermediate and underplanting.' The individual exhibits were made in similar boxes 18" x 24" and 8" deep. A prize winner in this class showed single kerria as a shrub background, buff and orange tulips as the intermediate group, underplanted with pale yellow and rich brown pansies. Another contained single kerria, and featured specimen blooms of lemon daylilies, great purple iris, forget-me-nots, and very dark velvety pansies. These arrangements were a

great source of interest to many gardeners because they showed the possibility of achieving the same combinations in their own gardens.

The public delights in classes for garden models of all kinds; in cleverly planted sections of flower and wall gardens; settings for bird baths and feeding stations; collections of named varieties of shrubs and plants for definite purposes; dish gardens; and clearly defined classes for artistic arrangements.

The schedule should not permit arrangements in baskets, bowls, and vases to compete in the same class. Little arrangements and big arrangements should not be pitted against each other. It is more satisfactory for all concerned, exhibitors, judges, and public, so to arrange classes that only exhibits of the same general type compete against each other. For example, there should be separate classes for roses alone; arrangements of flowers of certain shades; combinations of fruit and flowers; flowers arranged in similar containers; arrangements of one variety of several flowers; period arrangements and flowers arranged in the modern manner; miniature arrangements and silhouettes.

To word a schedule correctly and in an entirely fool-proof manner requires a great deal of skill and foresight. When any novel class is introduced, such as the silhouette, the bubble arrangement, or still-life picture, the schedule must of course state clearly what the requirements for these classes are.

Dimensions of niches, if arrangements are to be placed in them, and of boxes for specified plantings should clearly be set forth in the schedule. In classes where similar vases or boxes are furnished by the committee the schedule should so state.

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Few flower-show schedules go in for the use of the word 'species,' but it would be interesting if more of the intelligence of the gardening element were brought out by a class or two arranged for flower species. More often the words 'kind' and 'variety' are used. There is always a great deal of uncertainty as to the meaning of 'kind,' but it has come to be interpreted in the following manner. If the schedule calls for 'one bloom each of three kinds of tulips,' the exhibitor would be expected to use, for example, a Darwin, a Cottage, and a Breeder tulip. While in a class calling for 'three varieties,' Aphrodite, Prince of Wales, and the Bishop could be shown — three varieties, yet of a single kind, the Darwin tulip. At least some members of the Classification Committee will find it necessary to know the meaning of the words 'genus, species, botanical variety, and horticultural variety.' For example, 'rosaceae' is the family name for many genera — *Crateagus*, *cotoneaster*, and so on. 'Rosa' is a genus or branch of the family 'rosaceae.' A subdivision of the genus 'rosa' is a *species*. There are many species of 'rosa' — *hugonis*, *wichuraiana*, *rugosa*, and so forth. A natural or botanical variety of *Rosa rugosa* is *Rosa rugosa alba*. A man-made or horticultural variety is *Rosa rugosa* Agnes. The species have their Latin names, but horticultural varieties are called by popular names so that they may be conveniently described for garden use. A great many gardeners are at a loss when asked to explain these terms.

In classifying flowers, such as tulips, by color it is safer to make a single class for shades of lavender and purple or of yellow and orange, rather than to try to separate them and meet the usual difference of opinion that arises between exhibitors and committees as to what is yellow and what is orange, what is lavender and what is purple.

It is usually wise not to allow flowers grown under glass to compete with those raised in the open. But any such restriction must be clearly stated in the schedule.

Classes that do not place primary emphasis upon horticulture should be omitted from the flower-show schedule, such as classes for breakfast trays, which frequently appear. The linen and china are far more important upon the breakfast tray than any floral arrangement, which to (Continued on page 294)

Photographs by Herbert Photos



Shadow pictures, examples of which are shown at the left and right, are becoming increasingly popular. The two flower arrangements are in the Japanese and Victorian manner





I. What you should know about it to use it Rightly

By LUCY D. TAYLOR

I want something smart and colorful, something different,' says one client. 'Don't give me any of those wild new smart things,' says another. And the decorator has to work with both of them. There is no way to a sound answer except through knowledge of the facts that we call principles. With the passing years, the applications of these principles have changed, but not the principles themselves.

There are plenty of ideas on the subject from which to choose, for the color history of the world lies at our doorstep. We Americans seem to be selecting what we want — as the antiquarians of 2033 A.D. will undoubtedly report. We make variations of the historic types, as has always been done; we mingle the types at will and come forth with a result that is neither historically accurate nor particularly American in its form of expression. Yet we have gone far in the art of assembling these varied items harmoniously. Gradually there has been built up a body of knowledge that the young decorator must know before she can expect to do acceptable work. This field of color covers: (1) historic color; (2) theory of color — including its use in design and composition; (3) what we may call, for want of a better term, the expression of color.

A WORD ABOUT HISTORY

Even in this bird's-eye view of the situation it is important to mention the fact that what we call period color schemes are usually so far removed from historical accuracy that they would cause a polite raising of the eyebrows on the part of our ancestors. Ignorance? Yes and no — depending upon the perpetrator. Progress? Undoubtedly. We cannot experience the feelings of our ancestors: the hundreds of years have brought us to quite

different creative results. Even the colors of the Victorian era, so much nearer to us in point of time, are seldom reproduced accurately. Their heavy muddiness bars them from our modern tempo. Modernists have given us too many clean, clear, stimulating colors. However, regardless of the period, the capable decorator is careful to make her color express qualities that are in accord with its furniture and settings.

For example, we are dealing with the settings and furniture of the Renaissance in Italy. This was a boisterous age. A perusal of Benvenuto Cellini's life leaves little room for the picture of a quiet old gentleman meditating in a chimney corner. Robust color went with vigorous design and hearty living. The green of the Renaissance was no delicate notion. It was a full and vigorous tone that could hold its own amid the big buildings and their heavy furnishings — the large scale and bold profiles. But it was not crude color — far from it. Bold and virile, but at the same time finished and handsome!

As a contrast consider the settings and furniture of the late Georgian period in England. The Adam Brothers had reintroduced classicism into this country, but with what a difference. Many changes had been taking place in English houses, social customs, costumes, and outlook upon life. Houses had shrunk in scale, and social habits had become unbelievably refined as compared with three hundred years earlier. The interpretation of classic art to which Robert Adam accustomed his generation was of necessity tuned to these new characteristics. The green he so often employed — which became so well the elegance and small scale of his panelings and mouldings — was a soft, edgeless tone. It furnished all the emphasis that the delicately proportioned furniture could stand.

And so it has been in every period. Yet to-day, we ring change even upon these colors, for we believe it unnecessary to use the precise tones of any given period provided we can obtain consistent results otherwise. Most of the greens used to-day with this later Georgian furniture are lighter, clearer, fresher. The point is — how to get a color that pleases us as moderns and at the same time acts as a foil for the older furniture that we use so freely. Obviously, we can achieve the result only when we know both our historical colors and the basic facts of color itself in its many ramifications.

SOME BASIC FACTS OF COLOR

Few of us have time to study the many color systems thoroughly. But we can grasp quickly and easily the fundamental facts underlying them. In decorating, we have a few very specific needs.

First and foremost is that of recognizing color accurately. Pity the poor painter who vainly tries this and that dab of color for the walls in his efforts to interpret the color ideas — the 'feelings' — of the novice at decorating. She has a 'perfect picture' of the color she wants and has always been told that she 'has a wonderful color sense' — but woe to the poor painter if he is not sufficiently skilled to read her mind and translate her very nebulous and sketchy idea into something usable. Likewise pity the poor decorator who sends the new assistant out to do shopping for such an apparently simple thing as a pillow cover. She brings back twelve samples — all just sufficiently off color to ruin the lovely scheme. It is one thing to read about the fundamentals, — apparently to understand the language in which they are described, — but quite another affair to put them into action. There seems to be no way to achieve success in the use of color except by good, honest, painstaking practice.

A corollary of this first need is being able to memorize the colors with accuracy. We cannot shop with the room under the arm, and time is important on nearly all jobs. (Continued on page 292)



A fine color scheme is seen in this room decorated by Jessica Boss. It is modern in feeling, yet is perfectly attuned to the beautiful antiques, with tones sharply and boldly defined as befits the character of the Empire furniture. The walls are emerald green, bluish in cast; the rug is a richer and darker tone of the same hue; the chairs are green-blue. The scheme is enlivened and enriched by the use of strong contrasts in both hue and value. The mantel group sets the key for these contrasts with blackish-green marble facing, old pine mantel rubbed white, and the strongly featured mirror with white hand-carved moulding relieved by the dark, blackish-green Empire tone of the band. These vigorous contrasts are delightfully broken by the crystal side lights, the old Staffordshire figures, and the gold bands around the mirror. The dark and light contrasts are woven into the room in minor notes, and hue contrast is given in the play of pinks, reds, and magentas against the gamut of greens, blue-greens, and green-blues that form the foundation tones of the room.

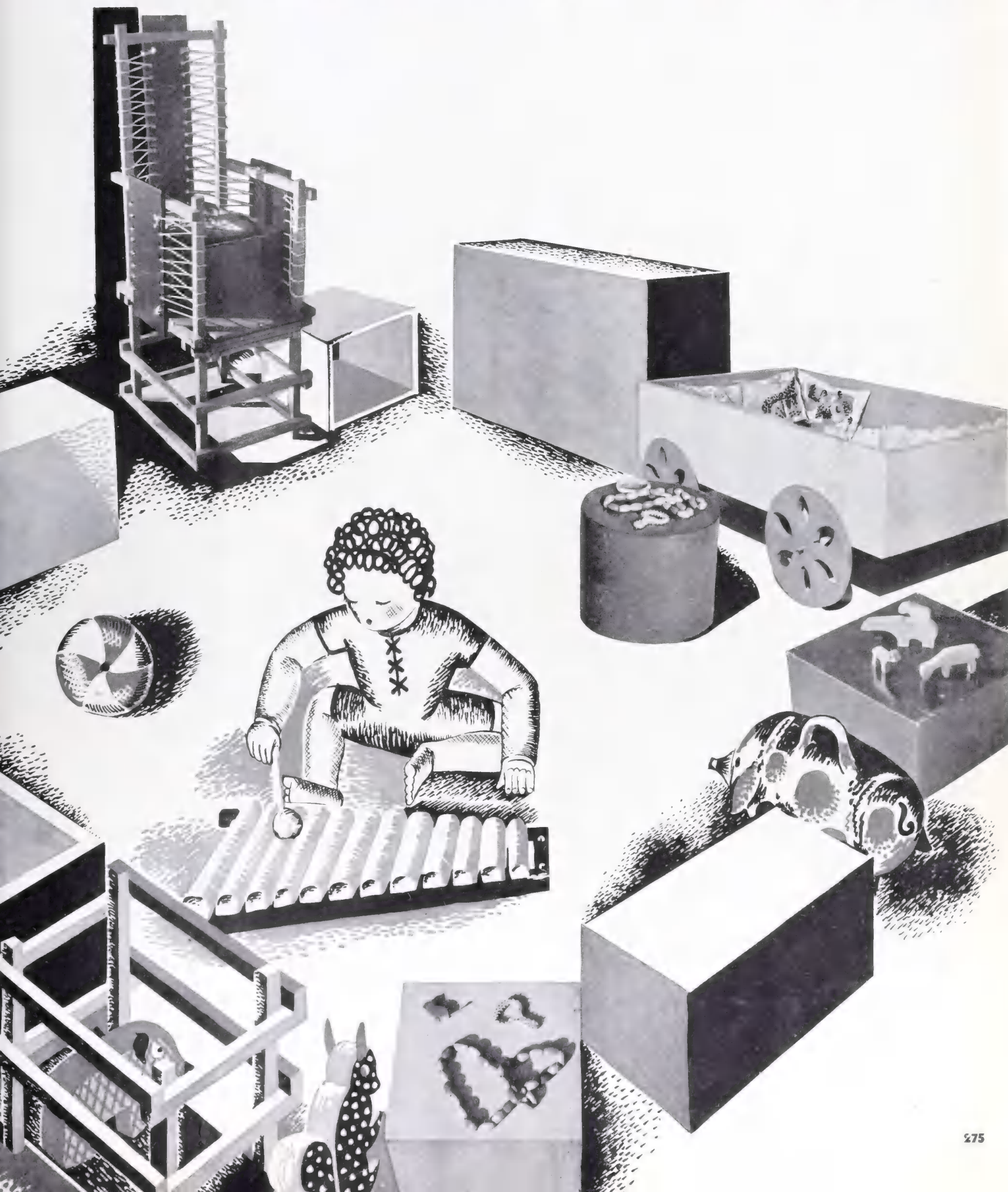
A NURSERY THAT GROWS WITH THE CHILD

DESIGNED AND ARRANGED BY ILONKA KARASZ



At an exhibition at the American Designers Gallery in New York in 1929 one of the most attractive rooms was a nursery designed by Ilonka Karasz. Now she has furnished a nursery for her own child and presents it here in a way that is both novel and graphic. Three of the essential pieces are shown on this page. Among these is a 'Moses basket' which is used for the baby when very young, instead of a bassinet. This is lined with quilted calico, pale yellow inside and orange outside the hood, and is set on a folding lacquer stand, also yellow. The coverlet, which appears also on the crib, is an appliqué of old-fashioned calicoes in shapes of flowers, houses, and animals on cream linen. This crib is also of yellow lacquer with chromium bars. The chest of yellow with large ivory knobs is placed on a red base, at a sufficient height so that the mother need not stoop. Later, it can be set on the floor for the child to use himself, and the base may form part of a bookcase

The large rug, which is shown in detail on the opposite page and is assumed in the drawing below, is red, white, blue, and yellow and is designed in such a way that it suggests the ground of a play yard, the boundaries of which are made by large painted blocks and play objects placed around its edge. Such a setting will give the child a variety of experiences which the standard play pen never can do. The high chair, too, presents an original idea, for it also has a detachable base which can serve as support for the child when learning to stand. This chair is of modern Dutch design with white rope laced at the back and sides. The wagon, padded and with many calico cushions, has carved red wheels and is good for the baby when just learning to sit up. It can be wheeled anywhere and is excellent for sun baths. These objects are all fittingly simple in mass



PLASTICS ENTER THE HOME

New synthetic Materials find many Uses in Architecture and Furnishings

By WALTER RENDELL STOREY

From the laboratory of the chemist are coming, under a dozen or more picturesque trade names, marvelous new materials generically known as 'moulded plastics.' Agreeable to the touch with their satiny or brilliant lacquer finishes, pleasant to look at because of their subtle colorings, and surprisingly firm and durable, they are being used more and more extensively for architectural purposes and in the making of interior furnishings. 'Plastics' is a general term applied to a synthetic product that is shaped or moulded when soft, and hardened under heat and intense pressure.

That smart new table clock in black and silver that you admired the other day doubtless had a moulded plastic case. Of plastic material also may have been your hostess's new beverage tray, your 'unbreakable' picnic cups and saucers, and the gay handles of your stainless-steel knives and forks. The shining black top of that modern coffee table and the arms of the newest modern chair may well have been made of one of these versatile new materials.

The most recent of the many uses to which plastics have been

put, however, are in the field of architecture. Plastics in the raw form can be sawed and nailed by any carpenter just like wood. Architects and decorators have been quick to discover their unique effectiveness as a wall covering. For this purpose the material comes in large sheets, similar to wallboard, and is attached by the usual carpenter methods. If these sheets are placed over a smooth foundation, they may be as thin as one sixteenth of an inch. However, for an uneven surface such as will often be found in the renovation of an old house, the material comes with a core of hard wood. It may be fireproofed by using an asbestos core. Narrow strips of wood, metal, or plastic material are used to cover the joints of the large sheets, and these strips are very often so ingeniously handled that they become an integral part of the wall design.

A plastic wall treatment is of course especially appropriate in a bathroom, where its smooth washability is a delight to the eye. This was demonstrated in one recently completed by Hammond Kroll in the New York residence of Mr. S. W. Guggenheim. Imagine the glistening beauty of walls and ceiling in gun-metal gray, with narrow mouldings of aluminum dividing the walls and the ceiling into broad panels and echoing the silvery hue of the faucets and other hardware. The flooring, of rubber in an abstract inset design in gray, white, blue, and Chinese vermilion, provides the color scheme for the room. The dressing table and the setting of the bathtubs are in white hollywood with white plastic tops.

Architectural accents in interiors are often effectively made through the use of plastics. Where lighting is a decorative adjunct, as illustrated in a living-room by the same designer, the lustrous surface of the material forms an excellent light reflector. Tall, semicircular niches in the corners of the room are lined with a well-known make of plastic, and the concealed light sources are very cleverly arranged so that they will provide a uniformly illuminated surface.

Plastic materials for interior trim — door and window frames and baseboards — may be had in lengths that can be cut up like lumber. Doors can be covered with the material as if it were a veneer, or they can be made entirely of it, moulded over a centre core. The most complete demonstration so far of the uses of plastics was developed recently in a model house at the Mellon Institute of Industrial Research in Pittsburgh, in coöperation with one of the leading manufacturers of plastics.

In this house, which had a living-room, kitchen, and bathroom, all the doors, including the cupboard doors of the kitchen cabinet, were moulded over a core of fireproof paper pulp board. The walls were made of interlocking panels. All the trim and even the floor tiling, in a checkerboard design whose colors varied in the different rooms, were of moulded plastic material. Even the door sills were made of it. In such a house there is no need of further painting or varnishing and everything can be quickly cleaned with soap and water.

The windowpanes were a translucent variety of plastics; they could have been transparent if necessary. The indirect lighting of the room came through sheets of translucent plastic material. These remarkable substitutes for glass permit the ultra-violet rays to pass through freely, and they are already being used extensively, and with very satisfactory results, in greenhouses and poultry houses.

Photo Worsinger



Photo Worsinger





For the top of the executive's desk bakelite is particularly appropriate since it is hard and washable, and combines attractively with most woods. The desk illustrated at the left was designed by Donald Deskey

As these plastic materials can be sawed and nailed by any carpenter, they can readily be used for wall coverings. In the bathroom below, designed by Hammond Kroll for the residence of Mr. S. W. Guggenheim, formica of gun-metal gray is used for the walls and ceiling, with aluminum mouldings covering the joints. The dressing table is white holly wood with a white formica top

In the illustration in the lower left corner, the walls, ceiling, and floor tiles are of a moulded plastic known as vinylite, which is also used for the baseboard and window trim. Over the wall light source and in the window frames is a translucent form of vinylite. Photograph by courtesy of Carbide and Carbon Corporation

Drix Duryea, Inc.

The new synthetic materials are being applied to all uses. Among the earliest objects demonstrating their value were tables — a top made of one of these materials being unbreakable and stain-proof — and such smaller accessories as lamps. The table and lamp at the left both show the use of bakelite; they were designed by Donald Deskey



That the use of plastics on the exterior of a house is practical, too, is demonstrated by this model house, in which both the shingles and the exterior sheathing were of plastic material. Its extreme hardness and resistance to weather conditions seem to make it ideal for this purpose. The exterior use of plastics for dwellings is still, however, in the experimental stage. It must be remembered, though, that business has already led the way, since many store fronts have used plastics to advantage.

Decorators and architects have discovered the possibilities of plastics as a dignified and decorative wall covering for private business offices and reception rooms and for tops of executives' desks and conference tables. The shining and dull-finished metals in vogue for business interiors — chromium, Monel metal, rustless steel, and bronze — are artistically foiled by the soft hues of architectural plastics.

Even ship cabins have been paneled in the new materials, as, for example, the *S.S. Washington*, whose staterooms were lined with a plastic with a dark brown wood finish. Here the especial needs for fireproofing, protection from the effects of dampness and effective insulation, were met by combining sheets of moulded plastic with specially built-up plywood.

The finishes of the plastic materials now on the market vary from a smooth, sleek, shining surface to a floral tapestry design. Remarkably realistic effects in wood graining and antique marble are seen. However, many manufacturers feel that the most successful future of plastics will be realized by emphasizing their intrinsic

character of hue, texture, strength, toughness, and insulating qualities rather than developing their imitative qualities.

Accessory furnishings offer many opportunities for a clever and effective use of plastics. This is especially true of lamps. Donald Deskey has evolved a new conception of the lamp as a fixture to convey electricity rather than an oil lamp adapted to a new illuminant. In some of his lamps a slender column of black plastic tubing is supported by a base of silvery metal and equipped with a white parchment shade. Plastics have been employed by Mr. Deskey also for the tops of desks and tables, and here they obviously contribute to the decorative appearance as well as the usefulness of the pieces.

Other decorative accessories afford full play for the new shapes, colors, and textures which plastics can offer. Boxes and jars for the dressing table, as well as the backs of combs and brushes, are found in delicate hues and translucent and iridescent effects. 'Unbreakable' plastic cups and saucers, plates and tea sets, are noteworthy for their fine shapes and subtle colors. Often the handles of electric coffee urns and chafing dishes are in colored plastic. Some of the small radio cabinets and clock cases show a pleasing adaptation of contemporary motifs to the new material.

This excellence in color and form that reaches a high percentage in plastic products suggests that most of the makers have sought advice from expert designers. The trend in finishes is away from the earlier imitations of wood, successful though they were, toward an individuality in appearance and use (*Continued on page 291*)



In the bathroom above, not only the walls and ceilings but the door knobs and towel racks are of vinylite. This same plastic is used also for the kitchen-cabinet doors and floor tiles in the kitchen at the left. These rooms are in the group of small houses at the Century of Progress Exposition. Photographs by courtesy of Carbide and Carbon Corporation

WHERE THEY LIVE

The Lore of the East pervades the New York
Apartment of Roy Chapman Andrews

By ELIZABETH MACRAE BOYKIN



W hale hunts and expeditions to the Gobi Desert are all very well for adventurous intervals, but even Dr. Roy Chapman Andrews must return to civilization now and again. He maintains a penthouse atop the Hotel des Artistes, where he is at home in New York in the West 67th Street neighborhood beloved of the great. Dr. Andrews chats over his roof ledge with Wallace Morgan, rides down in the elevator with Harrison Fisher, Fannie Hurst, or Howard Chandler Christy, hails Will Beebe at the corner drug store, and may easily brush elbows with a hundred celebrities before he has gone many yards from his own front door, for there are probably more famous people collected in this one block than in any other area of the same size in New York.

But what sort of *pied-à-terre* does a man like Dr. Andrews have? He has camped primitively in uncharted wildernesses and lived in princely splendor in Peking. He has faced roaring sandstorms in the desert and battled the elements in Alaska. What has city life to offer him?

We found him puttering with some flowers on his roof-top terrace which he has been landscaping in a Chinese garden design. Tall, lean, brown, and tremendously interested in everything, he described the pagodas, the little fountains, and the rock gardens he was planning, discussed the wind currents that govern the type of plants that could be grown up so high, and pointed out his thrilling view of the park and the skyline. Then he led us through the in-

terior of his penthouse, which he has decorated with the rarest of Oriental furnishings.

Dinosaur eggs and prehistoric jaw bones are not the only subjects on which Dr. Andrews is an authority — he has made an extensive study of Chinese textiles, for instance, and owns precious pieces of Ming brocades, Ch'ien Lung embroideries, and tribute silks which he has used with a discriminating eye in furnishing his home. This insatiable appetite for knowledge has always been a guiding impulse in his career, so it is not surprising that he should be a connoisseur on Oriental art as well as on natural history. Back in his college days at Beloit, Wisconsin, he learned taxidermy from books and kept himself in pocket money by stuffing birds and animal heads. He reached New York with thirty dollars, and went straight to the American Museum of Natural History for a job. He got one — scrubbing floors, but he kept on reading and learning, so it was n't long before he was at work on the papier-mâché whale that stands to this day in a main hall in the museum.

For twenty-one years he has not stayed a whole consecutive year in any one spot, but like many a wanderer he loves to have a homing place. During many of these years he kept an enormous house in Peking which was furnished with magnificent Chinese antiquities, selected with the keenest knowledge of their quality and history. Many of his things came from royal palaces, hence the five-toed dragons that decorate them; only an object made for the emperor can have the five-toed dragon — everything for less royal owners has only a four-toed dragon. The choicest of these possessions Dr. Andrews brought back to America with him for his New York apartment, and he has assembled them with an artist's feeling for their intricate mystic beauty.

To purge away the evil spirits from all who enter, a pair of old paintings of Chinese gods stand on either side of the door to the foyer. All the doors throughout the apartment have been lacquered with motifs from Mandarin coats in Dr. Andrews's collection. Deeply tufted Chinese rugs in shades of blue cover the floors, and two smaller rugs are of leopard skins. The furniture is mostly of Chinese mahogany elaborately carved in openwork patterns as delicate as lace. The walls of Dr. Andrews's bedroom are lined with Ming panels whose colors are mellowed like old wine in richly dulled tones that come only with age. A Ming chest that was made for an emperor four hundred years ago presides regally in the living-room with an idol on it, and temple hangings of Kasu work hang on the wall in an altar pattern. The other walls of the living-room are covered with the most exquisite embroideries and brocades in colors that vibrate with gorgeous brilliant tones blended together like the strains in a symphony.

In Tibet Dr. Andrews made some good deals with empty bottles as his coinage, for these are valuables in that part of the world. He traded them for a pair of old brass-bound copper jugs and for some handsome, finely wrought lanterns studded with turquoises which he has had made into lighting fixtures and lamps for his apartment.

A tall red lacquered vase introduces a rich note of color — the mate to it Dr. Andrews presented as a wedding gift to Amelia Earhart and George Palmer Putnam. These vases represent one of the most highly developed crafts of China, and the two of them would be a life work for an expert craftsman, because the minute deep carving has been done only after layers upon layers of lacquer have been built up to a depth sufficient for the carving.

Among the keepsakes that Dr. Andrews has on an old table beside his sofa is a present from a Mongol prince directly descended from Genghis Khan. This man was a very good friend of Dr. Andrews and they spent many months together in the interior.

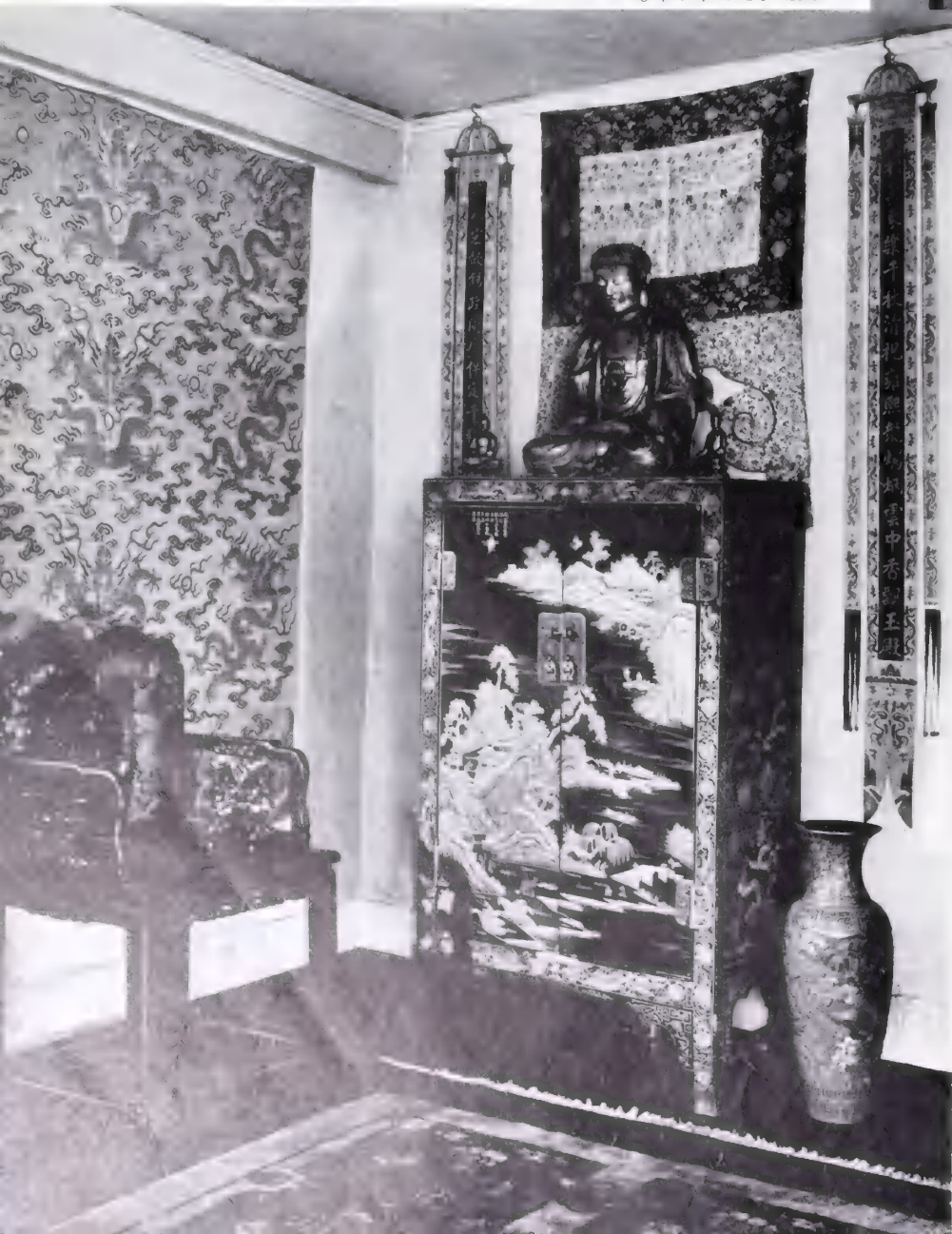
When they came to part, they realized that they would probably never meet again, and the prince desired to give Dr. Andrews a remembrance. He pondered a while, then he decided that he would give something which Dr. Andrews would use every day and so be constantly reminded of their friendship. He therefore unhooked from his belt a wrought-metal scabbard which held his dagger and chopsticks and offered that, his dearest possession. It did not remotely occur to him that there was a place on earth where Dr. Andrews would not have need of this little ensemble swinging from his belt!

The lore of distant lands pervades this fascinating apartment in the heart of Manhattan — every detail in its decoration recalls some dramatic experience, some curious anecdote. But in addition to the allure of inscrutable Chinese art, the place has assumed something of Dr. Andrews's imaginative vision, his magnetic spirit of inquiry and courage. Just as he takes the most factual scientific data and makes them read like an adventure story, so he collects inanimate objects and touches them with life, romance, and something of his own personal charm.

Photographs by David J. Koser



Every detail in the decoration of this penthouse apartment recalls some dramatic experience or curious anecdote in the life of its owner. The furniture is mostly of Chinese mahogany elaborately carved, and against the walls are hung exquisite embroideries and brocades in gorgeous tones. The floors are covered with leopard skins and deeply tufted Chinese rugs in shades of blue



In one corner of the living-room stands an exquisitely decorated Ming chest made for an emperor four hundred years ago. On it is enthroned an imposing idol flanked by two smaller figures and framed by temple hangings of Kasu work hung on the wall in an altar pattern



Garden Jauntings Here and There

By GEORGIANA R. SMITH

MEN IN GARDEN CLUBS

So many of the best horticulturists, the best landscape architects, even the best plain everyday dirt gardeners, are men that one may wonder why the ladies have so long had the monopoly of the garden-club idea.

The truth is that most men, however garden-minded they may be, are apt to be rather shy of garden clubs. They look upon them as a mere feminine social diversion, rather too much involved with chitchat and 'artistic arrangements' for their candid taste. When a man makes gardening his hobby he takes off his coat and sets to digging. Being less complex than a woman, he sees no sense whatever in mixing his horticulture with tea and toast. Garden clubs? He has n't time to 'bother with 'em.' He would rather work out his own problems in his own garden, or visit other gardens when occasion offers to exchange experiences concerning vital matters like soils and compost heaps and such. 'Besides,' he argues, 'we are over-organized already.'

Nevertheless, despite masculine grumblings of this nature, interspersed with a few humorous digs at feminine gardening foibles, men are gradually coming around to the garden-club idea. Many clubs now include men among their members, and these clubs, in consequence, are practically certain to benefit by a higher horticultural standard and a lower average of chitchat.

Perhaps it has been that siren, the local Flower Show, that has found the weak spot in many a man's armor of Indifference to Garden Clubs. Having produced his mammoth dahlias, his perfect rose, his superlative Turban squash and succulent tomatoes, he cannot resist this tempting opportunity to display the results of his toil and skill. But woe to the committee if his prize dahlias get into an arrangement class by mistake, and are ignominiously defeated by some common button dahlias that happen to strike the judges as more 'decorative.'

In the Middle West such tragedies are not so likely to occur, for men have taken matters into their own hands and formed numerous garden clubs composed of men only. In fact there is a national organization of such clubs — the Men's Garden Club of America — which held its annual meeting in Chicago this year. Another contribution to a Century of Progress, it would seem. (Though not such a new idea after all, for 'Mr. Anderson,' in his eighteenth-century garden diary, speaks of 'an Exhibition of Flowers' by his society, which went by the name of 'Gentlemen Gardeners.')

I have a feeling that men in New England and other parts of the

country will follow suit, in time. They will have their own garden clubs ('Gentlemen Gardeners of Greater Boston' would sound rather well, for one, if suggestions are in order) and their own Flower Shows, which may be as exclusively horticultural as they like. (Specimen dahlias will be judged as such and no mistake.)

As for the arrangement classes, there will probably be none at all. But if there should be one or two such classes, and the landscape architects should take it into their heads to show the ladies a thing or two, almost anything might happen!

CANADIAN DAYDREAMS

A universal love of flowers and a positively savage taste in color are displayed in the little dooryard gardens all along the road between Quebec and Murray Bay. The reds, the yellows, the pinks, and the magentas riot together in a blaze of color as if the sad-eyed women in the little cottages were trying desperately to crowd all the brightness possible into the brief garden season, hoarding up memories to last through the long, bleak, snow-bound winter.

Red dahlias are great favorites, and goldenglow; pink mallows and orange zinnias, sunflowers and nasturtiums, and huge clumps of the most magnificent monkshood, which seems to thrive mightily in this soil and climate. There is a great deal of a light blue and white variety of monkshood, too, which I had never seen before and which is very attractive. My efforts to translate 'monk's hood' into French conveyed nothing, when I stopped to admire it in one garden. It seems that its French name is '*Sabots de la Sainte Vierge*.' Near by was a lovely tall ornamental grass, green with a broad white edge, which was called '*Ruban de la Sainte Vierge*.'

Occasionally I found a garden that was as picturesque as the houses themselves invariably were. One pale green cottage with a yellow rain barrel at the corner of the eaves had a row of huge sunflowers against the high front porch, and a yellow cat asleep in the sun added to the amusing composition. French marigolds in tin cans, with lurid pictured labels left on, stood in a row on long crude benches at either side of the door. Tony Sarg himself could not have thought of a more perfect touch!

Farther on, a gay congenial company of annuals — nasturtiums, calendulas, cornflowers, and white cosmos — clambered up a steep bank in front of a whitewashed cottage. Not a particularly unique combination, but a very effective one, and a model of restraint so far as gardens in that vicinity are concerned.

Of course I picked out 'my' house (I always do when motoring in new territory that appeals to me) and planned the garden that would set it off to best advantage, inspired by details gleaned along the way. It was a little white house with the typical red trim of the countryside, in a tiny little village by the name of Les Éboulements. (What a treasure of a name to have on one's stationery!) There was a big white barn, and there were some quaint white-washed stone outbuildings on the edge of a pretty little pond. On the other side of the house was the St. Lawrence. The red trimmings and the masses of monkshood by the white fence suggested a name for the little place. If it were mine I should call it 'Bleu-Blanc-Rouge,' and plant red dahlias (which I usually loathe, but which seem to go with this type of architecture for some unknown reason) and plenty of white cosmos, and there might even be a saucy row of red Geraniums in tomato cans on the porch.

GUIDING STAR

Some of us may be tempted to forget Christmas decorations altogether this year. The good things, it seems, have all been done, and overdone, and there is nothing left to be said.

But for most of us the tradition is too beautiful a one to lose, and we will go on undismayed with our plans for arraying the house in holiday attire. Only, let us make a few resolutions here and now. May simplicity be our guiding star and may good taste be the criterion of our success. This does not mean that our decorations must be done in the same old way. For example, one may be rather weary of little trees in tubs at either side of the entrance doorway, but last Christmas I remember seeing two clever variations of this familiar theme. One house, a large and dignified Colonial mansion, used fascinating holly trees in tubs. These sparkled with a few lights in unexpected places, like stars seen through the tree tops, very different from the banal 'cones' of lights that have become anathema. On the portico above was a great half-wreath of holly, also a-twinkle with tiny lights here and there.

Guarding the doorway of another house, this time a quaint little old house in an old New England town, were two perky little spruces set in gay red tubs. These trees scorned lights of any kind, and were hung, instead, with bright kumquats and little love apples, making, no doubt, a merry Christmas for the birds.

Where the setting is more sophisticated, decorations may be used as purely architectural accents, and restraint may take the place of simplicity. If the exigencies of the background suggest some detail that is delightfully individual, so much the better, but there is no need of striving and straining to be 'original.'

NOTES ON FLOWER SHOWS

The perennial question of whether tomatoes are a fruit or a vegetable arose this year among the judges of the Fall Exhibition of the Hingham Garden Club. In this instance it was not a question of a specimen class; it was a class calling for an arrangement of fruit for a dinner table, and the tomatoes used were the little red cherry tomatoes and yellow plum tomatoes. An eminent horticultural authority who happened to be judging the specimen classes in another part of the building was consulted, and his verdict was that, while it was customary to judge specimen tomatoes as a vegetable, technically speaking a tomato actually is a fruit, and in an arrangement class could certainly be judged as such.

This point having been settled, first prize went to the exhibit under discussion, and it was so attractive that I must tell you more about it. It was a very charming solution of the problem of a small table set for four — perfectly in scale and yet formal enough for any occasion. In the centre a small compote of Bohemian glass was filled with white seedless grapes, the aforementioned cherry and plum tomatoes, and sprays of cranberries on their stems. Small decorative sprays of fruit were laid on the table at four points about five inches from the centrepiece. North and south were beautifully 'matched' bunches of the white grapes, with cherry and plum tomatoes worked in at the stem-end. East and west were sprays of the tomatoes on their own stems combined with sprigs of cranberry.

I have noticed again and again in Flower Shows that unusual material always wins out, all other things being equal. For example, the most skillful arrangement of a familiar, not to say hackneyed, combination such as pink roses and larkspurs would have no chance against a more original combination equally well arranged. Old-fashioned red honeysuckle won a first prize in one small Flower Show; red clematis, an enchanting thing completely new to me, carried off the honors in another. Dwarf single dahlias combined with black scabiosa and dusty-miller leaves won a second prize in a class judged for harmony of texture, and white summer hyacinth with deep purple globe-amaranth drew a first prize in a lead container.

For delicate subtle coloring two arrangements are remembered as being especially lovely. One was of Shirley poppies and pale yellow roses (a climber of some sort, I think, but I cannot name it) in a lovely cream-colored pottery bowl, with interesting handles and a pierced 'rice grain' border reminiscent of the 'lettuce white' pottery of ancient Persia.

The other used flowers in varying tones of white — white annual chrysanthemums with dark centres, white annual larkspur and white zinnias, combined with soft pink zinnias in a pewter bowl. Both were first-prize winners.

First prize in the class of shadow boxes was carried off by an unusual and effective arrangement of iris and mullein leaves in a low Chinese bowl, against a black background — an interesting study in soft subtle color, suggesting a Japanese print and yet with something of the modern spirit as well. A wide white mat and a black frame made an effective foil for this arrangement.

Second prize was awarded for an exquisite little study in textures. Pale, creamy-pink roses and soft 'plumes' of smoketree, against luminous fawn-colored velvet, with a string of ivory beads in the foreground falling in just the right line to complete a rhythmic composition. All this in an oval walnut frame — a fascinating Victorian 'conceit.' Had I been given my choice as to which 'picture' I should like to carry home, I should have had a hard time choosing between these two.

We are familiar with lead containers made by the exhibitor, and some very interesting things have been done with that material, but in one Flower Show this summer a special class called for flowers arranged in pottery made by the exhibitor. Some very interesting pieces were shown, including the really beautiful white bowl described above.

Overcrowding is, it seems to me, a serious fault in many small Flower Shows. If space is limited, and contestants numerous, fewer — and more carefully considered — classes should be the rule. Or the committee might make a ruling, as was done in one fall Flower Show with a pleasantly restful result, that all exhibits must be in place for judging at 9.30 on the morning of the show. This automatically weeds out the laggards, and whatever material does get in may consequently be seen to very much better advantage.

LOOK TO YOUR TREES

A NEW MENACE TO THE ELM

The data here given concerning the dangers of the Dutch-elm disease in this country were compiled with the coöperation of the Arnold Arboretum. Pests attacking the beech, willow, and red cedar will be discussed in subsequent articles. — *The Editors*



How the Dutch-elm disease serves its victims

WHAT IT IS Coming directly from Europe, where it has wrought incalculable havoc, the highly contagious Dutch-elm disease — the most serious elm malady known to science — has recently appeared in the United States. This infection is caused by a fungous growth which may attack any elm, the fine old favorites on one's lawn, or those shade trees and historic landmarks which dignify the parks and roadsides and enrich the forests. The results are rapid wilting and ultimate death. Trees between fifteen and forty years are particularly susceptible to attack.

WHERE IT IS Alarm has recently been caused by the discovery of 346 cases of this disease in New Jersey and 14 more near New York, up to September 5 of this year. Prior to this year only eight cases had been discovered in the country, all in Ohio, and none since 1931. It is believed that the last cases were caused by shipments from Europe of elm burl logs, used for fancy veneers, to which clung a number of elm bark beetles (*Scolytus multistriatus*) carrying the fatal Dutch-elm disease fungus. Later, the beetles fastened themselves upon growing trees and, as they bored into them, spread the infection. Elms become infected with the fungus through wounds on buds, twigs, limbs, trunks, or roots.

ORIGIN The Dutch-elm disease, *Graphium ulmi* Schwarz, was first noted in the Netherlands in 1919, whence it received its name, although there is no certainty that it originated there. Besides causing tremendous loss of elms in Holland it has since spread destruction throughout the northwestern countries of Europe. For several years the disease has been an epidemic in Holland, and in Germany its ravages have been so severe that one report gives little hope of saving the elms. France has also suffered heavily, much of the beauty of Versailles, for example, having been ruined by the death of large elms, and Italy, Norway, and England have felt its blighting touch. The first American case of this infection was identified in Cleveland, in 1930, by Dr. Christine J. Buisman of Holland, an expert in the field. While studying elm diseases that year at the Arnold Arboretum in Massachusetts, she did part of her research in Ohio and made her discovery. Two other cases were found in the same region that year and another in Cincinnati, and four more were noted in 1931. The Federal Government promptly established the Dutch Elm Disease Laboratory in Ohio, and since then that state has been immune.

SYMPTOMS. Wilting of the crown, a yellowing, browning, and wilting of leaves, rapidly drooping foliage, curling of twigs, and falling leaves are danger signals. At times the wilted leaves remain green and cling to the twigs. The one or two end leaves frequently persist longer than the others and the tips of the twigs bend, giving a characteristic appearance which may be of value in detecting affected trees in winter. But as elms wilt from other causes a more significant symptom is the darkening of the outer ring of the wood in affected twigs, branches, or stems. When cut across with a sharp knife, there appears a broken ring of closely placed, small dark spots contrasting with the white inner wood. The under surface of the wood, when peeled, shows rather distinctly marked, dark, longitudinal streaks.

HOW TO DETECT Only a plant pathologist can positively identify the disease, by taking culture studies in his laboratory. But the layman can help protect the trees by watching for wilt and sending specimens of branches or twigs, preferably those to which a few leaves are clinging, securely wrapped in paper, together with the location of the tree and its symptoms, to the Dutch Elm Disease Laboratory, Wooster, Ohio, or to one's state pathologist, or the plant pathology department of the Arnold Arboretum, Jamaica Plain, Massachusetts. All are glad to test doubtful trees and to send reports of the cultures to each collector.

REMEDIES The pathologist's diagnosis is necessary before attempting remedial measures, for a tree infected with the Dutch disease must be cut down and burned at once or it will become a menace to an indefinite area. Less drastic treatment will suffice, however, for trees suffering with other maladies. The fungus group *Verticillium*, which causes the wilt of elms, maples, and a number of other trees and shrubs, has external symptoms similar to the Dutch-elm disease, but is not so serious a menace. Spraying and feeding of healthy trees in an infected area, to make them disease-resistant, are also an important safeguard. Most fundamental of all to American elm protection, however, according to the Arboretum, is an embargo on the shipment of the European trees to this country.

CONCLUSION At the New Jersey Agricultural Experiment Station, Dr. Richard P. White, research specialist in diseases of ornamentals, believes that it is not unlikely that other states will soon be faced with the presence of the Dutch-elm disease, and if they do each will have to face problems similar to those which New Jersey has been meeting. In the first place, the matter of a publicity policy will have to be decided. Each state will have to choose between arousing public sentiment by using all the publicity its agricultural station can conveniently control, or allowing the press to obtain their information where they can, and publish gross misstatements of fact. The (Continued on page 296)

Cross section of branch of affected tree showing characteristic brown ring markings made by Dutch-elm disease, and a portion showing longitudinal streaks visible when the bark is peeled



To do in the Garden this month

BY MARY P. CUNNINGHAM



DECEMBER

Warm days and bare ground often last into late December. Check up on outside activities and do everything possible now to lighten the spring programme. Covering the garden, clearing up rubbish, putting tools in order, pruning bush fruit, spraying for scale, are December jobs. Use any surplus creative energy on Christmas decorations and Christmas presents.

Cover only after the first hard freeze even if it does not come until January.



Store collected leaves in a corner of the hen yard where the hens can turn them constantly. They will decompose into leaf mould much quicker this way than if left in piles by themselves.

Cover the leaf piles so that they will not freeze and be unusable. Salt hay is the best cover material, for the mice do not like it and it does not distribute troublesome weed seeds as ordinary hay does. Excelsior lets in air, but is unsightly and a fire menace. Evergreen boughs are excellent provided they are not too heavy with wood. Use either cedar, balsam, or white pine; hemlock and spruce drop their needles too quickly. Cover with well-rotted manure or rotted peat if the ground also needs enrichment, but beware of using any which is not rotted enough to be odorless, for it brings disease and insects. Seaweed makes an excellent covering.

Clean up all refuse on the grounds. Burn diseased leaves and flower stalks from the garden. Bury rotting fruit or it spreads curculio and other pests.

Prune out and burn black knots on cherry and plum trees. Gather withered plum fruit to prevent spread of brown rot.

Spray fruit trees for scale with lime and sulphur (dormant strength), but do not spray in freezing weather. Be careful in using this, for it discolors paint on buildings and furniture.

Leave the vegetable and all-annual flower garden or bed ploughed up and rough-surfaced over the winter so that the frost action can upset the hibernating insects. Spread a thin layer of fairly fresh manure over the surface and dig this in in the spring. The elements will rot it and some of its nitrogen will be preserved in the soil beneath. The great advantage of the all-annual bed is that it can be thus ploughed afresh each season without undue labor. If manure is not necessary, use a sprinkling of lime instead. Do not use both at the same time.

Plant bulbs and lilies outside as long as the ground stays open. If plants arrive too late to put in the ground, pot them up and plunge pots in the frames for the winter. Junks of frozen earth can be thawed out in the oven.

Prepare trees for moving later with frozen balls. Dig a trench around the ball and fill it with leaves or peat.

Plant seeds of mignonette, Browallia, nasturtium, calendula, baby's breath, nemophila, and early flowering sweet pea in the greenhouse or south window box for spring bloom.

Stake freesias with birch brush and raffia to keep the slender stems and grassy foliage upright. Ordinary stakes are not so good for this.

Bring into heat and light the earliest tulips as soon as green sprouts start at the top of the pot or roots show through the hole at the bottom.

Force lily-of-the-valley bulbs. They are very easy to grow and popular for Christmas. Put the bulbs an inch or an inch and a half apart.

Keep Jerusalem-cherries, cyclamen, begonia, poinsettia, geranium, constantly moist but not standing in water.



Burn the bottom of the stems of poinsettia and Euphorbia, when cut, with a match or candle flame or they will bleed and fade quickly.

Start Paper White narcissus bulbs any time in bowls of pebbles and water. Be sure the bowl is deep enough so that pebbles cover over half of the bulb, or they will not be sufficiently anchored when the top grows tall.

In decorating with Christmas greens, emphasize important architectural features such as fireplace, mantel, doorway, and so on. Pine or other boughs should not be put behind lights or pictures at random, but used in some definite design scheme, or an unkempt effect results. Be sure that any green roping completes the enframement of any object it decorates on both sides alike, and that no loose ends are left dangling. Make the decorations suggest not only the gayety of Christmas, but its beauty as well.

Make the size of the wreath proportionate to the spot it is to fill. Use material in scale also — that is, box, yew, or English ivy for small wreaths; and pine, hemlock, or spruce for larger ones. Use the cones or fruit for accent in some formal order, even if the materials are informal. Let the green dominate. Too many brown cones or gray bayberries give a dull effect.

If you are tempted to use laurel, which of course is the finest possible Christmas evergreen, remember that no Garden Club member worthy of the name will ever speak to you again.

For your Christmas wreaths try the following!

For an exquisite small-scale wreath use sprays of artificial berries (from any florist's), silvered and woven into a garland tied with two little orange kumquats and their green leaves.



Use sprays of artificial berries for small wreaths.

For a large wreath use white spruce with a band of tiny cones around the centre, and through this dainty twigs of red winterberries, like a red haze.

Use pine tips which have full short needles, rather than the lanky ones, and bunches of winterberry as regular accents.

Use short compact hemlock twigs worked in for a full effect rather than a flat one with fruit accents.

Use balsam wreaths tied with red tape. These will stay green and fragrant all winter inside or out.

Consider these gifts for your gardening friends: —

The Gardener's Year, by Karel Čapek (amusingly illustrated)

A dark blue glass sprayer with metal syringe for house plants — a practical and decorative piece of color in the window if its label is rubbed off.

Orange trees of all sizes (and prices). Reserve these early in the month when they are less expensive.

Boxes of sugared cranberries.

Individual glasses of jelly with rosettes of tiny cones and sprig of winterberry on top.

Pots of lavender petunias in bloom in porcelain pots.

Card bearing a promise of pink baby's breath next spring.

Special seeds from your own garden in Christmas packets.

Mexican papier-mâché pots (bright colors).

Boxes of selected Christmas green, especially *Euonymus radicans* vegetus and yew, which last long and are easy to arrange.

One of the new tiny regulation greenhouses.

Remember also that no gardener ever has too many stakes, plant labels, garden gloves, or rubbish baskets. A large-sized peach basket painted apple green is useful.

For the discriminating gardener choose from these rarities at the florist's: speciosum lilies, white begonias like apple blossoms, pink poinsettias, earliest daffodils, Cherokee roses, white bouvardias (like orchids), Roman anemones, acacias, laurustinus, ardisias, and echeverias.

“My cards
are on
the table...”



Some advertisers go pretty far for a testimonial. We've gone farther. To the North

Pole, in fact. Read what good old Santa has to say about the new "Smartline" Table:

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for many a room in the house. Ideal for the nursery, the bathroom, or the game-room.

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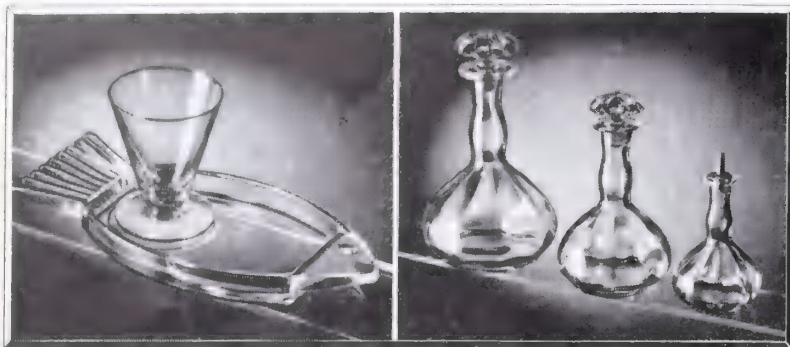
Address _____



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GIVE THEM OR KEEP THEM BUT GET THEM!

These are but a few of Fostoria's endless glassware creations in addition to beautiful stemware and dinnerware



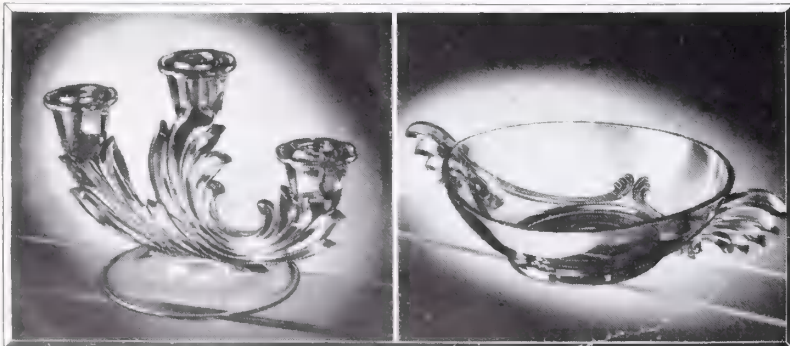
An amusingly attractive canape and cocktail set that is as convenient at a "stand-up" party as an extra pair of hands.

A beautifully designed, matched bottle set. Decanter, Cordial and Bitters (with squirter top). Choice of colors, or crystal.



A clever hollow-stemmed twelve-ounce beer glass. Lets you serve beer without transforming your dining room into a Rathskeller.

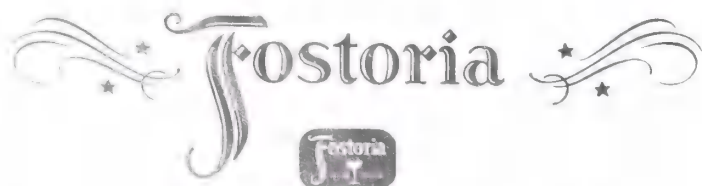
Regardless of the design of your furnishings, this beautiful prisms candelabra will be sure to make itself gracefully at home.



We call it a "Trindle." Countless discerning hostesses call it the most attractive three-candlestick they have ever encountered.

This exquisite Fostoria bowl has an amazingly ingratiating way of fitting itself in with your dinnerware. Choice of colors.

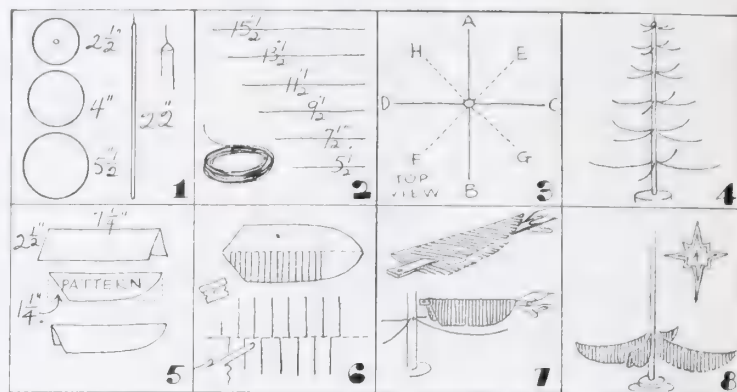
Fostoria glassware comes in both crystal and colors, including the new Regal Blue, Empire Green and Burgundy



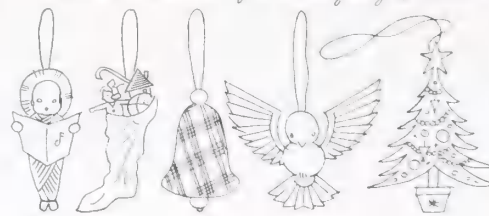
THE GLASS OF FASHION

CHRISTMAS TREES

Directions for making the tree shown in the frontispiece



1. The base is made of three parts, cut out of 1" white pine. A $5\frac{1}{2}$ " circle, another 4" circle and a $2\frac{1}{2}$ " circle. A $\frac{1}{2}$ " hole is bored in center of $2\frac{1}{2}$ " circle for a $\frac{1}{2}$ " dowel stick 22" long, tapered at top, with a fine nail as shown.
2. From a roll of galvanized wire cut 2 pieces of each of the following lengths: $15\frac{1}{2}$ ", $13\frac{1}{2}$ ", $11\frac{1}{2}$ ", $9\frac{1}{2}$ ", $7\frac{1}{2}$ " and $5\frac{1}{2}$ ".
3. About 8" from the base of the dowel, drill a fine hole so that the wire can pass thru. At right angles to this hole, drill another a little above it. Place the $15\frac{1}{2}$ " wires in these holes as AB and CD indicate. From the last drilled hole measure up 22" and drill 2 holes as you did for AB and CD so that the $13\frac{1}{2}$ " wires take the positions EF and GH. Measure up again from the last drilled hole 22" and set the wires $11\frac{1}{2}$ " long so that they take positions the same as AB and CD. The next wires, $9\frac{1}{2}$ " long take position as EF and GH, 22" up. Then wires $7\frac{1}{2}$ " as AB and CD. And wires $5\frac{1}{2}$ " the position as EF and GH.
4. The wires in their places and bent slightly. Paint white.
5. A heavy, white cover paper is cut into 5" strips. Then scored and folded in half. Cut off pieces of the following lengths, four of each: $7\frac{3}{4}$ ", $6\frac{3}{4}$ ", $5\frac{3}{4}$ ", $4\frac{3}{4}$ ", $3\frac{3}{4}$ " and $2\frac{3}{4}$ ". Cut off each piece a triangular piece $1\frac{1}{4}$ " from the end. Use the pattern as shown on each and then cut.
6. Open piece and cut from fold into $\frac{1}{8}$ " strips. Cut other side as indicated, enlarged. Use a razor for cutting.
7. Fold the piece and slip a ruler in fold, and place the foliage on wires. Place the largest pieces on first.
8. The four $7\frac{3}{4}$ " placed on wire, and a star cut out of paper. The small figures are cut out of silver paper with a silver thread for hanging, attached to the back.



The lines drawn on figures are incised into the metal paper. They make the tree merry and should make you merry too!

INGENUITY FIRST IN CHRISTMAS GIFTS

Continued from page 260

little book is bursting with ideas, and is illustrated profusely. At the same shop were dolls' costumes from all the provinces of Sweden. Who has given serious thought to the fact that many a pampered American doll has no fancy-dress costume for the holiday season? Unfortunately, there are children who have everything, as well as grown-ups. Any youngster interested in theatre groups or amateur theatricals would welcome a scrapbook filled with illustrations of native costumes. Postal cards found here would yield much valuable information.

The

**FIRST TRANSATLANTIC STEAMSHIP WAS
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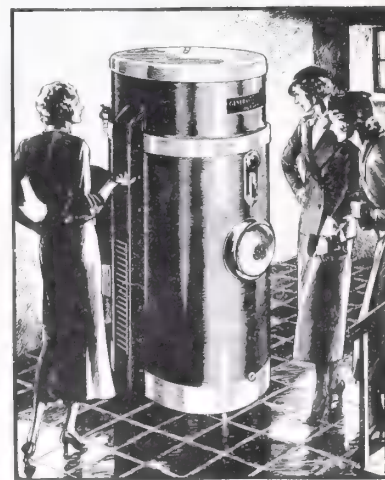
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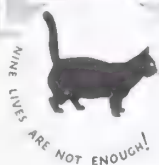
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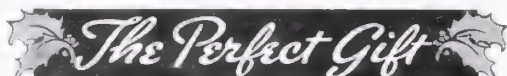
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Owners

THE HOUSE BEAUTIFUL PUBLISHING CORP., Boston, Mass.

ATLANTIC MONTHLY CO., Boston, Mass.

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Published monthly at Concord, N. H.

HERBERT STUART STONE, Walpole, Mass.

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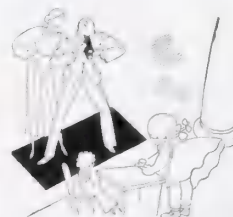
DONALD B. SNYDER, Treasurer.

Sworn to and subscribed before me this 27th day of September, 1935.

MARY H. CONWAY, Young People.

My commission expires January 1, 1937.

There is something very homely about popcorn. You will be laughed at for admitting you like it, but just pop some, butter and salt it well, and watch the scoffers gather round the bowl to help you eat it. The black variety of corn is known to have a high percentage of 'pop' and is delicate and tasteful. Buy this out in the country in braids, if possible. Make a bag for it of some interesting material such as the peasant burlap shown in the illustration, and give with it a set of scarlet bowls. This is an excellent family gift.



A MOVIE OF THE CHILDREN

For the friends far away who have never seen the children and have n't seen you since the wedding, make a movie. You can rent the camera by the day if you do not own one, and the recipient can take the film to any dealer from here to Timbuktu to have it reeled off one or a dozen times. The film is only \$2.75 all developed, and you can get a lot of action in fifty feet of film. (Start early to accomplish this one.)

The chestnut baskets shown are from Portugal. Any dealer in nuts will save them for you. If you are a regular customer, he may give them to you, or he may charge you 25 cents each for them. In any case, they are lovely for the garden-minded friend, who will immediately visualize a place for them in a corner of the informal garden, where they will hold the dead sprays daily snipped off.

For the relative who lives in a city apartment, what better, and more eloquent of your thought for her, than a basket of pine cones to start the fire with. These will be pungent reminders of country ways — if she can bear to burn them.

So on with the flat-heeled shoes and the oldest tweed, and away to the wrong ends of the town. You need n't be embarrassed for fear of meeting any of your friends there. They don't even know such places exist until Christmas morning, when your contributions are added to the tree. The very unexpectedness and gay air of your gifts will bring forth exclamations of delight and appreciation which will more than repay you for the hours of tramping about. Good luck to you, and may this be the most ingenious of Christmases!

AFTER-DINNER COFFEE

Continued from page 264

a golden variety of cockscomb, quite sophisticated in feeling and particularly lovely in a modern setting. Indeed, yellow is an excellent foil for silver, since it gives warmth and contrasts effectively with it.

When the dinner has been small or informal, or when the family is alone, the coffee may be prepared in the living-room. Just as we all like to watch anything in the making, so it is fun, when the Silex method is employed, to wait for the boiling water to rush up into the finely ground coffee and then see it drip back, a rich, warm brown liquid. Since coffee made in this manner may be poured directly from the glass container into the cups, a completely equipped silver service is not essential with the Silex coffee maker. Yet if there are many guests and one wishes to make a little ceremony of the coffee, a small set like the one illustrated will provide a fitting accompaniment, the small glass bottle being used for cognac, as pictured. This set will be found a distinct asset in any home, since it is large enough to use for the formal service of coffee when there are only a few people.

Like the diminutive silver spoons accompanying them, the small cups used for after-dinner coffee make welcome gifts, and nothing more exquisite for such a purpose could be desired than the reproductions of Early Worcester, patterned in dark reds, greens, and yellows, and delicately edged with dark plum, used in connection with the Silex in the informal table setting. A silver basket with a lining of dark blue glass, delightfully related to the rich coloring of the cups, is used for mints. Of special interest also is the mahogany table with its removable tray — a living-room necessity that could find a place in any establishment, large or small.

When the weather permits there is an added pleasure in having the after-dinner coffee in the sunroom or on the porch, where still greater informality can prevail. One of the illustrations shows a tray arranged for such a setting. This is of glass, removable, and fits on a chromium table. On it are coffee cups of black lacquer and gilt, and silver that is a modern adaptation of an Early American design. A large silver pot was chosen for this purpose since it will keep the coffee warm for some time. The yellow glass bowl holding the sugar is an informal touch in keeping with the outdoor background. The white wicker chair which partially shows is upholstered in white waterproof fabrikoid.

We are being told on every hand how to use our increasing leisure. Lingering over the after-dinner coffee is one delightful way of doing this, and a profitable one, but to get the full benefit of the occasion, the appointments must be right.



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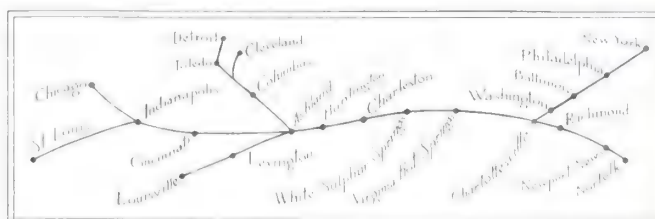


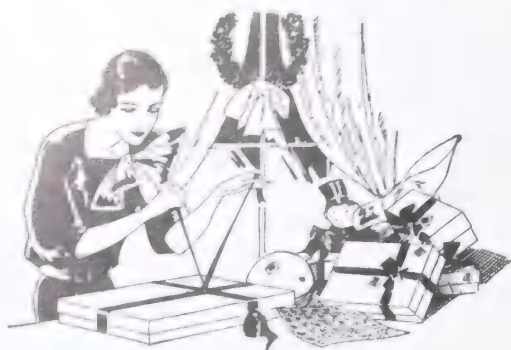
“Why doncha come up ’n’ see me sometime?”

Little Mae is a sweet child. Her vogue in curves is all her own. And when she travels, her mother invariably chooses the genuine air-conditioned trains of the Chesapeake and Ohio, because Mae stays immaculate, supremely comfortable and agreeable. As for sleep—she just can’t get enough of it.

★ ★ ★ ★ ★
*The ticket agent of any railroad can route you on
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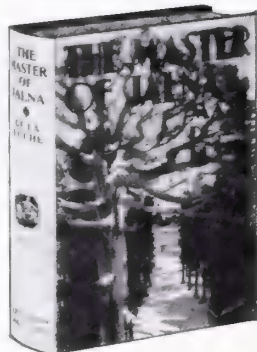
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The Atlantic Monthly Press

8 Arlington Street, Boston

MY GARDEN MAIL

By MRS. JOHN WASHBURN COOLIDGE

AN UNSURPASSED BLUE

An early spring flower of rare beauty is the *Mertensia virginica*, also named American lungwort. Common names are Virginia cowslip and Virginia bluebell.

The beautiful gray-green leaves are almost stemless, making a rosette from which arise the flower stems, with panicles of drooping trumpet-shaped flowers of an exquisite, almost transparent blue. Some people call it porcelain blue, others speak of it as ethereal. The unopened buds are a most delicate shade of pink and of most charming shape, much resembling the beautiful buds of the mountain-laurel. The blending of these pastel colors makes a picture of unusual beauty rarely seen in a garden.

Blossoms retain their beauty nearly two weeks if left on the plant. They are also good as cut flowers. After the flowers fade, the leaves wither and the plant entirely disappears until the following spring, when it appears once more to entrance one with its exquisite color. A feeling almost of awe is in store for the person who, never having seen a blossom, watches its development in the spring.

Mertensia is perfectly hardy, and like other spring-flowering plants is best planted in the fall, although a very early spring planting will assure blossoming that same spring.

The blue of *Mertensia* is unsurpassed in any other flower, unless perhaps the fringed gentian, and should be more extensively grown where blue flowers are desired. — Carrie Musgrove Little, Hanover, New Hampshire

DISH-WATER TREATMENT

In the old days waste water was thrown on the flower beds, and how grandmother's old-fashioned flowers did bud and blossom! Eight or ten feet from the hollyhocks which looked in my living-room windows, one lone hollyhock growing under the shade of an elm tree just managed to exist and that was all. A good chance to try the dish-water treatment. So for the rest of the season, every day, six or eight quarts of dish water, containing a spoonful of soap flakes and a spoonful of sal soda, were poured around the plant, with now and then a little cultivating done to give the roots a chance to breathe.

In a week's time, leaves were beginning to show a deeper green, and in another week it was evident that the plant had commenced to grow. By the end of the season, four or five healthy stalks, taller than any of the others, were gay with deep pink blossoms. Similar care the next year gave even better results, but with deep red flowers instead of pink, until late in the summer when one stalk had both red and pink blossoms.

This year, seven stalks range in height from 4' to 8' 5", five stalks bearing red blossoms and two pink. By keeping faded flowers picked closely, a second blooming period equals the first. — E. S. Lee, Dorset, Vermont

IRIS FROM SEED

As an example of man's innate desire to create, the raising of iris, peonies, lilies, or other perennials from seed gives a pleasure usually beyond what the results warrant.

Iris are easily raised from seed, although in the writer's experience some varieties seed much more readily than others. This is especially true of the *Pallida* group. If seed are planted in the fall, most will sprout the following spring, while a few will go over until the second spring. I have had a few of the more vigorous seedlings blossom the second season; most will the third.

It is the writer's experience that the varieties do not cross naturally very often, and he has never attempted hand pollination. Luther Burbank says they do cross naturally very easily, and on account of the structure of the flower, which he says is different from any other, advises against attempting hand pollination unless somewhat expert or under careful instruction. With many seedlings of *Mme. Chereau*, *Dalmatica*, and *Juanita*, it is doubtful if there is a single case of crossing, although the parent clumps are all close together; still it is very interesting to note how the seedlings vary from the original. The seedlings of *Mme. Chereau*, for instance, a white with lavender markings, varied from the most delicate lavender to almost purple markings. A very few seedlings from *Dalmatica* (or *Beatrice*, an improved form) perhaps equal the original, but most do not, varying as they do from the delicate blue to reddish purple.

Plant some iris seed for the fun of seeing them grow and what they become. You might possibly get a prize! — Arthur L. Hope, Westford, Massachusetts



Mr. Harold Lloyd, Interior Decorator of The Scholle Furniture Co., Chicago, says: "I am 100 per cent sold on the smart new Weil-McLain 'Concealed' Radiator. It has all the advantages and none of the disadvantages which make the old style exposed radiator a problem to interior decorators."

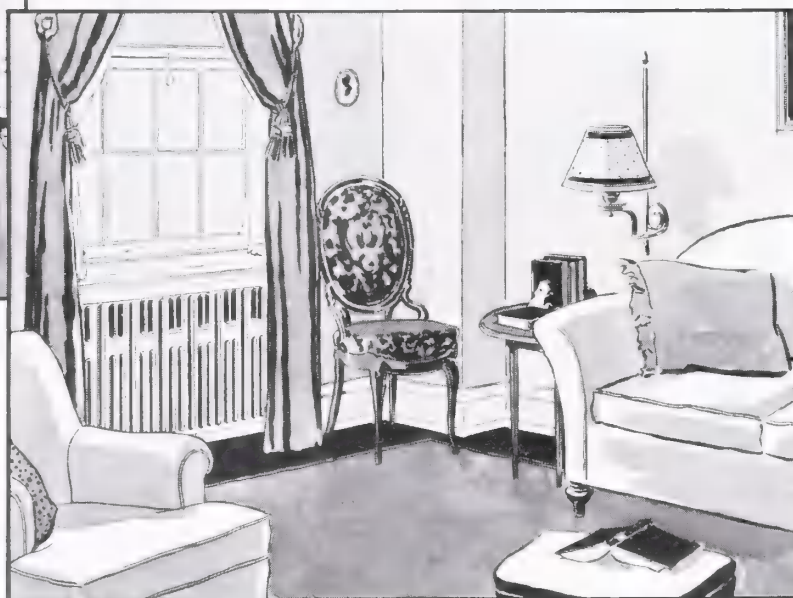
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ingenious design which makes the "live" front of this radiator form its own grille. Investigate this new "out of the way" radiator. It is also supplied in attractive cabinet enclosure type.

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NEW YORK



A CHRISTMAS WEEK-END

Continued from page 259

if the lights are so hidden that one cannot even glance through the evening paper, if the windows are so filled with wreaths that the view is shut out, your guests may vote to stay in their rooms.

Do not forget to decorate the outside of the house. This can be done effectively without too much work or expense, if you are ingenious. Draw the façade of the house and plan the decorations on paper first. Everything depends, of course, on just what type of house you have. The sketches, which show several kinds of small houses, should help you here. Great swags of evergreen which you can make yourselves may be draped from the cornice, looping in the windows, if the house is a two-story one, or kept over the windows. Stiff little evergreens in pots can be used in a variety of places or in rows along the roof line, at the corners, or on brackets between the windows. If you prefer to be modern, use trees cut out of heavy wallboard. Make one model and trace it for all the trees and paint them, — red, blue, whatever you like; not necessarily green, — and then nail them flat against the house, spotting them in symmetrical fashion. If you have a prominent chimney, a figure of Santa Claus cut from cardboard, painted and fastened up against the chimney, might be amusing. If you are very ambitious, you might copy on cardboard, enlarged, some of the quaint little fat Christmas angels that Germany sends over here at Christmas time, and mount these on the front of the house. The effect would be rather like a Nuremberg toy shop. Your house would of course have to be small and your skill considerable, although the angels will look far better up against the house than close to.

Secure if possible a large bell and suspend it from the eaves, or place it on a bracket in a convenient place with a long red rope hanging from it. Let it peal out at midnight on Christmas, also when guests arrive and to call stragglers home from outdoor sports. Fireworks seem to Northerners a queer accompaniment to carols and Madonnas, but in the South they have long been used. Red fire in the snow could be very Christmasy — lighting up the house when the guests arrive. A few sticks of this scattered about the grounds among the trees would be very stagey and effective. And why not a skyrocket or two?

Inside let's get away from greens and holly. Decorating can be so much more fun than that. First choose your color scheme — and there is no law that says it must be red and green. It might be cerise and French blue; citron yellow, orange, and olive green with touches of seal brown; purple with silver stars and fuchsia. Choose whichever colors fit your house and are available in the materials with which you are to decorate. And these are numerous. Don't overlook the possibilities of tarlatan, which is inexpensive and showy. Remove your regular draperies and make curtains of this — thick and puffy ones. No hemming or finishing is necessary — just cut and hang up. Or make curtains of Cellophane. This is more expensive and harder to work with, but tremendously effective. Just thumbtack it at the top and then carefully bunch it together and tie it back with a string of Christmas tree balls. There are endless possibilities in these thin glass balls that fill the five-and-ten-cent stores in December, and they come in perfectly gorgeous colors. Try stretching a string of large ones across the top of your windows as a valance. Drape a swag of them from the cornice of the room. Heap a bowl with them and use it as a centerpiece for the table. The dark blue, the lemon yellow, the green, and the paint-box pink are especially lovely.

I can imagine a delightful Victorian room done in pink and silver, the walls covered with Argentine cloth, the ceilings and corners edged with heavy ropes of silver tinsel. Curtains should be ropes of tinsel, and tinsel stars and ornaments should be used freely. The whole effect should be of a Christmas valentine — Victorian style.

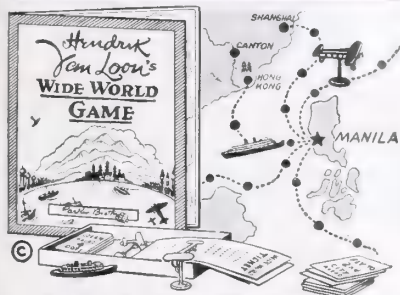
Now for what to do. If you and your friends are the type, and the weather is right, much of your fun will be out of doors. Many now have outdoor fireplaces for barbecues and steak parties. These should be built facing the prevailing wind. The main point to learn in outdoor cookery is to start the fire early enough so that it burns down to coals. If you then put on charcoal and let it burn for a few minutes, you will have a still better cooking fire. I am not going into the food question, for that is a story in itself and has been well covered in other articles. Just remember it need not be only burned hot dogs. Try having a hare-and-hound chase in the snow. If you have this end at the fireplace, your guests will by then be warm enough to sit about without discomfort. If it is windy, build a windbreak of evergreens — or of snow.



A PARTY FOR THE ANIMALS

Why not plan a Christmas tree for the animals? Invite the neighbors' cats and dogs and horses and see that all get gifts that are pleasing to their respective natures. Leave behind on the tree pieces of suet for the birds — and bird bombs. These are made by filling a paper bag half full of bird seed or chicken feed, tying

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ATLANTIC MONTHLY PRESS

8 Arlington Street, Boston

it tight, and throwing it hard against a tree. The bag will break enough for the birds to get at its contents, but the feed will be protected.

The main Christmas celebration will undoubtedly centre about the gifts. One way to keep it balanced is to ask each guest to bring a definite number only, so many for men and so many for women — two or three of each, and kept within a definite price limit. These may be played for by bridge or any games you like, the winner having first choice, the second, second choice, and so on; or they may merely be hidden about the house and hunted for on Christmas Day. The hostess may do all the hiding, or the guests might do their own. The gifts may be tied with one color for men and another for women — or, to make it more fun, let them find the packages catch-as-catch-can and auction them off afterward.

A more elaborate gift hunt requires previous preparation, which should be done at a preliminary party. At this a melodramatic plot is written out and acted before a motion-picture camera. The action of this drama could lead up to the hunt for the gifts. The plot might run somewhat as follows. Years ago this house, the house in which the house party is taking place, was owned by a famous pirate and his flirtatious wife. (Never mind if you are miles from the coast and the house only a year old. It is n't supposed to be logical.) While the pirate is away at sea, his wife plans to elope with a local fireman (or whomever you have costumes for), but they decide to wait until the pirate returns with his next loot, so that they may appropriate it. The pirate returns earlier than they expect, and the fireman is forced to hide behind the curtains. The pirate has robbed a Christmas ship and is loaded with gifts. The wife gives him a sleeping potion, but he has seen the fireman's helmet behind the curtain, so he only pretends to drink it and sleeps with one eye open. When the fireman creeps out, the pirate attacks him with his cutlass. As they fight, Lena, the wife, grabs the gifts and quickly hides them about the house. Like the gingham dog and the calico cat the two men finish each other off, and Lena, seeing both are gone, commits suicide. During all these years the presents have never been found. Somewhere about the house is all the loot the pirate captured. The audience has only to find it.

Have you ever tried spontaneous amateur theatricals? With a few leaders to give the production plenty of dash, you will find that a heterogeneous group who have very little talent individually will produce a real drama. One way to give such a play is to ask each guest to come prepared to take the part of his or her favorite stage character. From this assemblage you will find it most amusing to build a play, putting together, perhaps, Becky Sharp, Peter Ibbetson, Little Eva, Rip Van Winkle, Lena Rivers, and John P. Wintergreen. Be sure to have a motion-picture camera to take down the results.

THE SMALLER GREENHOUSE

Continued from page 269

white little insect which flies from the plant when disturbed. You will find these on tomatoes, primroses, roses, carnations, and many more. Spraying them with nicotine or other chemicals is not easy, for they are always under the foliage, and take refuge on the rafters when you approach. Fumigation with poison gas will get them and many other insects, but it is a dangerous and delicate performance unless you know the rules. Any cyanide may be used, but safest is the new calcium cyanide which will get the bugs without killing the plants. This is done only at night when the plants are warm and dry, and no animal life can remain after the chemical is spilled on the wet walks. Follow directions on the package.

Mildew, just as outdoors, ever hovers over roses, chrysanthemums, and many flowering plants, but is rare on ferns, cacti, and tough foliage things. The same eternal four (water, heat, light, and air), when in wrong combination, are the controlling factors. Near ventilators or an ever-opened outside door the mildew is worst. Keep the air right for each plant and dust with dry sulphur or bathe with Bordeaux mixture or the colorless potassium sulphide. There are leaf spots, rottings-off, decay of stem, and premature fall of leaf or bud. These are all fungous troubles, but if you knew all about every one, you would be a plant pathologist rather than a flower lover. Use these sulphur treatments at any time, but good management of the air and water, plus clean plants and soil, with summer cleaning and disinfecting of all the interior, will surely keep most of your plants safe. Fumigating with sulphur fumes at night will kill some insects and many diseases, but it is rather certain to kill most of the plants. Be watchful, wary, but not weary; and only green fly, white fly, and mildew will there be to keep you in proper mood militant.

PLASTICS ENTER THE HOME

Continued from page 278

that portends a secure and lasting place for plastics in architecture and decoration.

The chemical background of plastics, while highly technical, has nevertheless for the layman picturesque connotations. Chemists no longer seek to turn base

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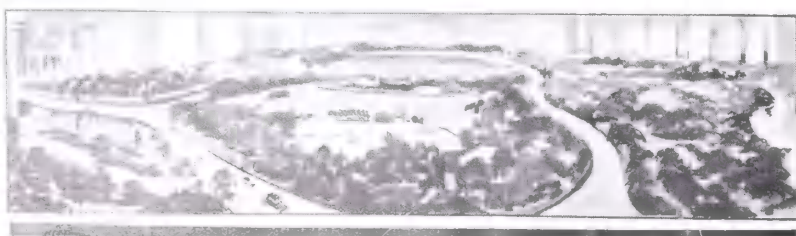
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NEW YORK

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metals into gold as did their predecessors, the alchemists; they are now lured on by the desire to create new materials for industrial use. The inevitable disappointments that have accompanied this pursuit could not defeat later successes, many of them a dramatic result of chance. Arduous research, hunches, laboratory accidents, and unsought discoveries of revolutionary import mark the early history of plastics.

There was, for example, the long search for a substitute for natural resin by Dr. L. H. Baekeland, the American chemist whose name has been given to the material that he eventually discovered. Years of work yielded no result except the knowledge that nature cannot be imitated. Many a man would have given up, but this doughty scientist decided that an entirely new substance might be created in the laboratory that would do all the work of resin, and more. So he at last produced the first resinoid plastic, which is, however, not a resin at all, but a new chemical compound formed from a base of phenol, commonly known as carboic acid, and formaldehyde, a derivative of wood alcohol.

Then there was the accidental discovery about a hundred years ago by a French chemist of a white powder that formed in a test tube of vinyl chloride when it was left in the sunshine. Through the work of Dr. George O. Curme, Jr., much later, this was developed into a plastic of the synthetic resin type known as vinyl resins.

The chemical bases of plastics include also casein, which is an important constituent of milk; cellulose, which is made from vegetable fibres combined with raw cotton, camphor, and other ingredients; and cellulose acetate compounds. Even rubber has been recently employed as the base of a new plastic.

The raw material for a moulded plastic product is generally prepared in the form of a powder. Finely made moulds of hardest steel are constructed, and into them is poured just the right amount of the powder. Under great pressure, which often amounts to about a ton a square inch, and a temperature of 350 degrees Fahrenheit, the material undergoes a chemical change and hardens. When the article comes out of the mould it has the required shiny or dull surface and is otherwise ready for use. Plastic sheets are either moulded or built up with layers of cloth or paper which have been impregnated with a liquid form of the chemical.

COLOR

Continued from page 272

The third need is a just appreciation of color balance. We must have the skill to keep our colors thoroughly domesticated. Furniture coverings must stay where they belong — neither floating in space above rugs nor pushing themselves forward from walls in indecorous fashion. Chairs must be made to balance themselves on opposite sides of a fireplace so that one does not rise in the air while the other shows a tendency to hug the floor. The group by the window must be held in its place by its color relationships just as surely as by its forms and proportions. Did you ever try to get through a room where you had to grope your way past furniture and objects that seemed to chatter so loudly as to exhaust you?

The fourth need is one that is too often ignored — that of motion. Some rooms are made up of staccato notes. You enter. Each chair and table is saying its own piece — quite regardless of its fellows. The room fairly barks with noisy excitement. A little more knowledge of color would have made it possible to achieve a fluid result that would have led your attention by easy stages from group to group, from item to item. The moderns have taught us much about controlling this motion — this rhythm.

The fifth need is that of making our colors express what we wish in the general tone of the room setting — the atmosphere. Our strong contrast of light and dark tones in bold colors, strongly varied in hue, can never fit the delicate elderly lady! With a fair knowledge of color fundamentals, we can avoid such incongruities — and they are easier to fall into than one would suspect who had not made a serious study of color.

The first steps toward achieving satisfactory results in these particulars lies in knowing what makes up a tone of color.

ANALYSIS OF COLOR

First there is *hue*. Get this notion of hue clearly in mind. Think of it as the name of the color — red, orange, and so on. Briefly, white light splits into its component parts, the colors we have always known as spectrum colors — red, orange, yellow, green, blue, purple. These spectrum colors are not absolutely identical with pigment colors because pigments reflect light, but if we understand how to balance our effects with spectrum colors, we can tune our pigments to correspond. After you have learned to recognize hue, you have acquired one third of the lesson.

Second there is *value*. Get the notion of value fixed in mind by thinking of the relative lightness or darkness of any hue. Refer your ideas of light to white and of dark to black. There are many steps between these two extremes. For example, red may be light, dark, medium — or something between light and dark, or dark and medium. Each hue exists in every degree of lightness and

darkness between white and black. When you establish any tone of color in (1) its hue and (2) its value, you have two thirds of the total picture.

Last there is *chroma*. Think of the power of any tone of color. Is it clear, strong, and vigorous, or is it weak and faded? If strong, it is very chromatic — that is, powerful and saturated with the color. If weak, it is unchromatic; it approaches the state of neutrality. Sometimes the word 'intensity' is used to express this same quality. With *hue*, *value*, and *chroma* clearly perceived in any tone of color, you have begun really to see color.

The next article will discuss these qualities in relation to room composition in interior decorating.

NEW ENGLAND AGAIN

Continued from page 263

children, flowers, and rocking-chairs, an article of furniture he has sadly missed.

And so, at every turn, his eyes are delighted by the sight of dear and familiar objects, but his ears, too, rejoice in the sounds that reach them: the clatter of a mowing machine in a distant field, the anxious call of a robin, and the tinkle of a cowbell, high and shrill, not deep and sonorous as those he has been hearing. But more than all these he rejoices in the speech he hears, shrewd and deliberate with a suggestion of hidden humor.

He stops to purchase gasoline at a particularly ornate stand. It is draped with pennants, and every conceivable kind of ugly and useless article is exposed for sale. As he draws up a lanky figure uncoils itself from a shabby chair tilted against the side of the building. The purchase is made, and while change is being counted with deliberate care from a long leather bag the New Englander looks about him. He is surrounded by a collection of rabbits and cats and dogs sawed from plank and supported by wires thrust into the ground. Two vividly colored children stand in wooden attitudes holding watering pots over a bed of languishing geraniums. His assaulted eyes turn from these atrocities and meet the whimsical gaze of the roadside merchant. For an instant there comes that mysterious recognition of a mutual thought that eyes alone can give.

'Pretty bad, ain't they? But folks will buy them. I don't know why. Say, I hope you don't think I like this place.' A gnarled hand includes the entire establishment in one condemning gesture. 'This is where I do business. I live yonder in that white house with the elms. There's none of this rubbish around there. It's a tidy place.' It is a 'tidy place,' as simply and severely New England as this establishment is vulgar and pretentious.

The New Englander hastens to return to the dirt road (he finds a few still unspoiled). At the next corner there is a flower stand. He sees again some of the old-fashioned New England flowers. A young woman greets him, her serious face shaded by a sunbonnet.

'They are fresh,' she says. 'My mother picked them before sunup. She grows them and I sell them. She calls them "blows." Her garden is wonderful — you ought to see it. That's the house, the second on the left.'

The New Englander makes a small purchase and starts on. 'Blows' — how deep down into the past that word goes. He determines to see that garden, and to see, too, the woman who still calls her flowers 'blows.' He approaches the house. There is no mistaking it. A small cottage amid lilac bushes and almost surrounded by a riot of color. With twine and shears a gray-haired woman is at work. A broad straw hat shades her bronzed face. She wears heavy shoes and her black dress is soiled by much kneeling in soft earth. The worker looks up as he approaches. No explanation is needed; she guesses his errand and together they walk the narrow paths between the beds.

There is little comment; none is necessary. The touch of a lean, brown hand on the stem of a blossom and an upward glance show how she loves them.

'These seeds I get from California. My son sends them to me. He's flying.' A troubled look crosses her face and then it brightens as she sees a little girl standing shyly at the end of the garden. She stops and gathers a bunch of flowers.

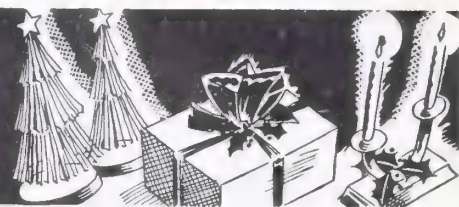
'There,' she says. 'Take those to your Ma.'

The child darts off and the woman watches her running down the road. She turns to the New Englander, taking off her broad hat and fanning herself with it. The New Englander sees her face now for the first time. Worn and wrinkled, browned and care-worn, it is made vivid by a pair of dark, deep-set eyes.

'Lots of little girls come to see me,' she says. 'They love the blows and I always give them some. Flowers make them look pretty, don't you think so? I love pretty things. That's why I raise flowers. I don't like boughten blows.'

The New Englander resumes his journey with the 'boughten blows' on the seat beside him. He thinks of the woman in her garden. All day he has tried to find a symbol of New England, the New England that he loves and the mysterious quality that makes him love it. It is not the white houses, trim and neat and gleaming as they are, nor the elm with its beauty, nor the shrewd purveyor of gasoline and knickknacks — it is the woman in her garden amid the flowers. She is New England. New England with its toil and its meagre return from toil, its wistful concern for its sons who have left it, its slow speech and its few words.

When you make your CHRISTMAS DECORATIONS

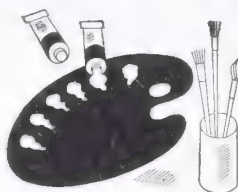


Half the fun of holiday preparations is
making and arranging the decorations

GUMMED STARS, Christmas wrapping papers, seals, tags, gift enclosure cards, metallic papers and Cellophane are only a few of the things that are a delight to use for making "Starlight," "Christmas Eve," "Noel" or "Cheerio" trees and for wrapping the gifts that are to go beneath them.

Be sure to ask for Dennison's Gift Dressings at your own stationery and department stores. You will be fascinated with their clever designs, attractive colors and unusual shapes.

Dennison's



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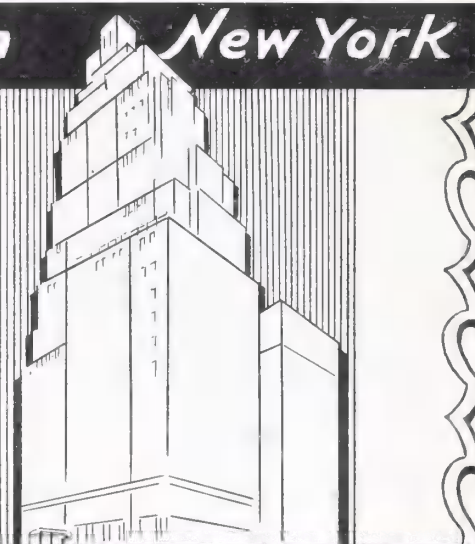
PHILADELPHIA
Philadelphia School of Design
for Women
January 4-18

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in New York

Christmas
Shopping
in
New York?



HOTEL NEW WESTON

Are you planning a jaunt to New York, for that necessary Christmas shopping? Then you will appreciate the convenient location of this preferred hotel, so near to smartest shops, theaters, and Grand Central Station. And you will be delighted with the fine appointments, the exceptional service, and delicious cuisine. Rates are pleasingly low. Make the New Weston your New York headquarters.

50TH ST. at Madison Ave



SPEND YOUR WINTER VACATION AT HOTEL CHARLOTTE HARBOR

ANNOUNCEMENT OF THE OPENING

A new BRIGHTER season for Florida is ahead. A new BETTER plan for you to enjoy more, yet spend less, awaits your consideration now!

Hotel Charlotte Harbor (open January 1st) is one of Florida's finest resort hotels. Few can equal its reputation for making the guest comfortable and contented within its doors. Still fewer can match its splendid array of facilities for enjoyment out of doors.

And this year a new scale of rates and new features of management will make Hotel Charlotte Harbor more attractive than ever to the winter visitor!

Hotel Charlotte Harbor is in lovely Punta Gorda on the West Coast, about 100 miles south of Tampa. The Charlotte Harbor maintains its own golf course, tennis courts, swimming pool, gun traps and guide staffs for shooting and fishing. On Tamiami Trail. Good railroad connections. For booklet or reservations address Hotel Charlotte Harbor, Punta Gorda, Florida.

Ross W. Thompson, Manager

Her hands grimed with toil and her face lined with care tell only half the story. Her eyes tell the other half. Eyes that can see and hold the beauty about her and a heart to 'love pretty things.'

That is New England, a land of brief and melodious summers and long, silent winters. A land spring often forgets to visit and where autumn flaunts her crimson banners for a few scant weeks. Where hardy folk live and toil, say little, feel much, love a joke but never laugh, live bravely, and die content. It is a goodly country.

STAGING A FLOWER SHOW

Continued from page 271

be practicable can hardly consist of more than a single rose, a spray of winter jasmine, or a bit of spicy Geranium.

An error frequently made at small flower shows staged by an inexperienced committee is to allow an exhibitor to make more than one entry in a class and allow her to receive only one prize in that class. This system is demoralizing to the judges and the public. Mrs. Smith may have three entries in one class. Her entries may be the first, second, and third choice of the judges, yet they can give her only one award and the second prize must go to the fourth best arrangement in the class. If an exhibitor is allowed more than one entry in a class, the schedule should state that he or she is entitled to as many awards in that class as his or her entries deserve.

Obviously the classes in a large show must maintain a certain element of dignity and restraint, but the private show or garden-club affair for members and their guests affords ample opportunity for originality. A class of table arrangements done by maids and butlers is educational.

A white-elephant class at a club show causes much amusement and inspires great ingenuity. Members are required to produce a collection of containers under the stigma of 'white elephants.' These are numbered and drawn by the exhibitors. Each member also contributes a bouquet that is pooled with the others. Selecting their material from the general supply, exhibitors make the best of the containers at their disposal. The judging is done by popular vote. For another class members bring their own containers to hold arrangements of a given number of flowers distributed by the committee. An interesting class consists of flowers arranged in similar containers furnished by the committee, each exhibitor receiving from the committee similar assortments of flowers and using any or all of the material provided.

There are certain rules that should appear in every schedule; others are optional and are necessary or not according to the size of the show.

It is customary in any schedule to give the date, time, and place of the show; the name of the chairman and sub-chairmen; the date when the entries close; the hours when the judging is to begin and when the exhibits may be received. The following rules are more or less vital, but can be used or not as the committee sees fit: —

RULES

1. All decisions of the judges shall be final and they may withhold prizes from exhibits unworthy of the same at their discretion.
2. Every exhibit must be accompanied by an exhibitor's card furnished by the committee.
3. Exhibitors must maintain the quality of their exhibits during the days of the flower show. The committee shall reserve the privilege of removing any exhibit not properly maintained.
4. Each container must be distinctly marked underneath with the owner's name.
5. With the exception of material used in artistic arrangements, all specimen plants and flowers should be clearly labeled with their trade name.
6. An exhibitor finding herself unable to fill the space reserved for her in the artistic-arrangement classes should secure a substitute.
7. The committee cannot be held responsible in case of loss or breakage.

CHRISTMAS BOXES

Continued from page 262

any moderate-sized box, and it will stimulate you to turn out a workmanlike job if, before starting to cut the paper, you notice carefully just the way the original cover is put on the box you are working with. If you follow that method exactly, you will have no clumsy folds and bumps in the wrong place.

The best kind of paste to use is wallpaper paste, but care must be taken to have it of the proper consistency, and to be sure that it is not lumpy or too thick. It should be spread very evenly over the inner surface of the paper or trimming you are working on, and the material should be stretched carefully to avoid blisters or wrinkles.

(Continued on page 296)



Burpee's Seeds Grow

Burpee's Seeds, backed by the famous Burpee guarantee, have been famous for 59 years as the best that grow. Write today for

**Burpee's
Garden Book Free**

Describes all best flowers and vegetables. Lower prices. Write for it today. Beautiful new chrysanthemum-flowered *Calendula Sunshine*, pkt. worth 25c. for only 10c postpaid.

W. Atlee Burpee Co.
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▲▲ For Christmas! ▲▲
A POTTED ROSEMARY
3" porcelain pot. 75 cents prepaid
CHERRY MEADOW GARDENS
Framingham Centre, Massachusetts
Olive Belches
Send for list

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THE HOUSE BEAUTIFUL
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Garden

The Year 'Round —Why not?

When your flowers have turned brown and that "lost feeling" creeps over you, try the experiment of a glass garden. There are a number of small green-houses on the market surprisingly low-priced. The placing and growing under glass of such plants as we have listed will be a new adventure which will bring much happiness to you and to your family.

Amaryllis
Pandanus
Kentia Palm
Impatiens
Heath-Erica
Ixia Hederia Helix, English Ivy
Echeveria weinbergii
Begonia — Gloire de
Lorraine
Allamanda
Strelitzia Augusta,
Bird of Paradise
Platycerium, Stag Horn Fern
Boston fern
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Poinsettia, Oak Leaf
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WHAT SHALL I PLANT?

By DOROTHEA K. HARRISON

The Christmas cactus (*Epiphyllum truncatum*) in Figure 1 is a cheerful thing, as it blooms rosy red just about holiday time and continues for several weeks. Though related to the cactus, it is far more graceful, the leaves being drooping and without harsh spines. It



Fig. 1

also stays low and remains a reasonable size. Being by nature a desert plant, sun is necessary and sparse watering, once a week being sufficient. The soil should not be allowed to get sour, so water occasionally with lime water made by putting a small piece of lime in a pail of water. In summer plunge the pot in the ground somewhere out in the sun. Plants in 4" pots are \$1.00 each; tree-shaped plants 12" high, in 5" pots, are \$2.50 each, delivery extra → Henry A. Dreer, 1306 Spring Garden Street, Philadelphia, Pennsylvania.

Malus hopa, the Hopa crab, is a brilliant tree from start to finish. In May it is covered with a profusion of bright rose-red flowers, the leaves have a reddish cast, and in the autumn the branches are closely clustered with red fruit. The latter is large enough to make jelly with, though you could probably not bear to pick it off and take away the color. As with most flowering trees on the pink and red side, it should be put as a touch of brightness among a large group of white-flowered ones, against a white house or wall or where it will be seen against the sky. This variety, said to be unusually hardy, may be planted now. A tree 4'-5' tall is \$1.75, and 6'-7' is \$2.50, transportation extra → Princeton Nurseries, Princeton, New Jersey.

What is pleasanter in the window garden than a scented-leaved Geranium, a leaf of which may be plucked for an appreciative friend? Besides the rose Geranium, which most of us know, you can get one with a lemon fragrance, and also the nutmeg variety. Mrs. Wilder in her delightful

book, *The Fragrant Path*, quotes from an old writer to say that the lemon Geranium in the language of the flowers stands for an unexpected meeting, the nutmeg Geranium for an expected meeting, and the rose Geranium for preference. If you indulge in all three varieties, you have the beginnings of that delightful Victorian pastime of sending bouquets with hidden meanings. The scented foliage of these plants is their chief charm, though their pinkish flowers in springtime are pleasant, too. In 3" porcelain pots of rich blue, lavender-gray, or brown, the Geranium is priced at 75 cents each, which includes transportation → Cherry Meadow Gardens, Framingham Centre, Massachusetts.

Living Christmas trees are always satisfactory, for they do not shrivel up and lose their needles as the cut ones do, a fact as much appreciated by the housekeeper as by all the others who look



Fig. 2

at the tree. You can get small trees for the table in white birch containers that do not stand over a foot high in all. You have your choice of white spruce, blue spruce, or the Fraser fir, which is similar to the balsam of the Northern woods. Larger trees of Norway spruce (*Picea excelsa*), Figure 2, 2'-3' high, stand in a 15" tub. These would take decorations nicely or be useful on either side of the front door. If you take care of these trees, whether small or large, there is no reason why you should not have living plants to set out in the spring. The small ones in the birch-bark container are \$1.00 each delivered; for points west of the Mississippi add 25 cents. The 2'-3' trees in tubs are \$2.00 each, \$3.50 a pair, transportation extra except for greater Boston and northeastern Massachusetts, where delivery is free → Harlan P. Kelsey, Inc., East Boxford, Massachusetts.



Sutton's Ostrich Plume Asters
Seed Packets, 60c and 35c

Special Offer of SUTTON'S SEEDS and Sutton's 1934 Catalogue for \$1.25

HERE is your opportunity to get acquainted with Sutton's Seeds—England's Best—the kind known and grown all over the world because of their superior quality and loveliness. The big 1934 Catalogue is also a complete guide to flower growing. Alone, it costs 35 cents. For \$1.25 (International Money Order) we will send you the Catalogue and packets of four choice varieties of Sutton's Seeds, including:

LAVATERA (Mallow)—Sutton's Loveliness. Deep rose-pink with bronzy foliage.

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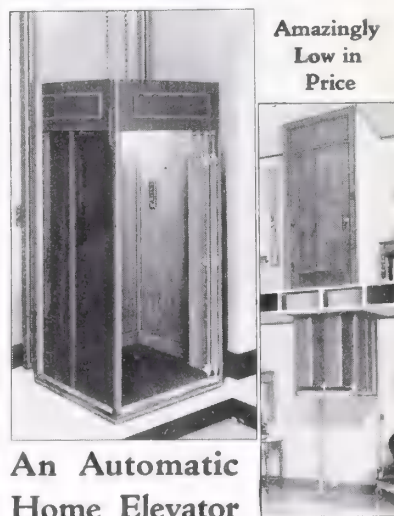
ANTIRRHINUM—Sutton's Intermediate Orange King. (Scarlet Flame) The most vivid flame color in Snapdragons.

VERBENA—Sutton's Giant Royal Blue. White eye. A new, rich, royal blue.

These four packets represent outstanding varieties which cannot fail to delight all who grow them. In the Catalogue you will also find many varieties of flowers, seeds of which can be had only from Sutton & Sons, Ltd. Send your order today.

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An Automatic Home Elevator

Operated from the Lighting Circuit

DON'T climb stairs. No longer is it necessary to be confined to one floor. ● **LOW IN PRICE.** People of moderate means can easily afford it. ● **SIMPLE.** Any child or aged person can use it. ● **SAFE** . . . no matter how careless or forgetful one may be. ● **USES HOUSE CURRENT.** Just plug into regular home lighting circuit. ● **COMPACT.** No pit or enclosure on first floor. Out of the way when on second floor level. No cutting of upstairs ceiling. ● Folder mailed on request.

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**SHEPARD
HomeLIFT**

Here are a few simple directions for making the boxes shown in the accompanying photograph.

The flat box with the merry snow men is excellent for a child. It is a plain white box, 8" x 14", trimmed at one side with alternate bindings of red and of green paper. The snow men have been cut from a treasured card of a previous year, and pasted across the top.

The flat box with three stars will hold gloves or neckties. It has served the same purpose before, but is now transformed with double folds (one thickness is too thin) of rich purple Cellophane paper and trimmed with two yards of 1/4" white velvet ribbon. Three wooden stars, painted white, decorate the top and make a really professional-looking box.

The crisp-looking box with the big Victorian bow of transparent white velvet and sprays of holly is 10" x 12", and just right for a gift of homemade candy, cake, or cookies. It is covered with plain, shiny blue paper, but any color may, of course, be used. One sheet of paper, two and a half yards of 2" paper lace and a similar amount of red binding, and three quarters of a yard of 2" white velvet ribbon to form the bow will be required to decorate it. For the finishing touch tuck into the bow sprays of artificial holly, mistletoe, or real cedar, a sprig of pine with tiny cones, or a cluster of little jingling Christmas bells.

The box on the left, centre, is a plain white box decorated with stretched bands of red and green Cellophane ribbons pasted at the ends only. The words 'Christmas Cheer' are cut out of red paper and pasted on the top, but they might be painted if the maker can letter neatly.

The square collar box, to the right of this, is covered with shining yellow paper, with 1" strips of silver paper decorating the base and the lower edge of the lid. A spray of gay artificial holly and a small red Christmas candle on the cover are held in place with a narrow red ribbon pulled through holes carefully punched in the lid, and tied into a tight bow. These decorations may be wired on, but in that case you should line the box, which has to be done very carefully to make a neat job.

Nothing more than a shoe box is the foundation for the box at the lower left, but it has blossomed out with gorgeous blue aluminum paper, and is trimmed boldly with a couple of yards of 1/2" silver Cellophane ribbon and six silver stars which are pasted on at two-inch intervals down the centre.

The quaint Victorian box in the lower right corner is covered with glossy black paper with gold lace bands and a sentimental Christmas card mounted on scarlet. It is a 9" x 13" box, and the Christmas card is first mounted on scarlet paper so that a band of this color shows between the card and the gold lace bands. These are 1/2" wide, and two yards of the material is needed, as it is also used on the sides of the lid and the base of the box. A small, red tailored bow of satin ribbon is tied firmly in place through the cover.

If you use linings in any of these boxes their color should be chosen from one of the tones used outside, but preferably not the dominating one. For instance, if the box has a band of green and several of red, use a lining of green rather than red to complete the color scheme. If you have been in the habit of hoarding old Christmas cards, you will have a treasure-trove to work with, and even children, with a little help and encouragement, will be able to produce some really effective Christmas boxes.

LOOK TO YOUR TREES

Continued from page 283

New Jersey station chose the former course and through their publicity representative launched a campaign that they believe has produced more concrete and indirect results than can ever be measured. That the public themselves have been aroused to the seriousness of the situation by this widespread publicity through the press, the radio, and other channels, is manifest by the receipt of over five hundred specimens and letters at the laboratory from private property owners in a number of states. Several of these have, indeed, proved to be cases of *Graphium ulmi*, and the absence of the disease in others was determined, to the relief of the collectors.

The second problem concerns the authority to extirpate diseased trees. 'The eradication of infected trees the Federal Government will not and cannot touch,' Dr. White explains. 'That is a state problem. . . . Those trees that are publicly owned, growing on public land such as parks and playgrounds, along city streets and county highways, are one group; those on private property owned by the public that we have aroused to action, and whose understanding and cooperation we must have if we are to be successful in our efforts at eradication, are another. . . . Since the beginning of the eradication programme, the matter of trees on private property has been a vexing one. It has finally been settled by an allotment of state money to be used expressly and solely for the removal of trees on private property.

In the third place do not hesitate to undertake an eradication campaign; procrastination in an emergency is suicide. We know what to expect in this country if the disease is ever out of control. Some arrangement will also have to be made with the nursery trade in the areas affected.'

YOU WILL FIND PARK AVENUE RUGS IN THE FOLLOWING STORES

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